50 MOSAIC MURALS

DECORATIVE MOSAIC ART FOR THE HOME

TERESA MILLS

MOSAIC DIRECTORY

LIVING SPACE

SUNROOM

KITCHEN

BATHROOM

BEDROOM

NURSERY

INTRODUCTION

YOU NEED A CERTAIN AMOUNT OF CONFIDENCE – AND TIME – TO UNDERTAKE A
MOSAIC MURAL. THE RESULTS HOWEVER CAN BE VERY REWARDING, NOT JUST
THE FINISHED PIECE, BUT ALSO THE PROCESS ITSELF. CUTTING AND LAYING
THE PIECES OF A MOSAIC IS UNIQUELY ABSORBING: YOU WILL FIND IT BOTH
INTENSE AND RELAXING AT THE SAME TIME.

Creating a mosaic mural is a unique challenge and before undertaking a full-sized project, you will need to consider where you are going to site it and how the colours will work with your existing decor. A mural may be 'bold and busy', suited to more colourful rooms, for example complementing the chaos of a child's bedroom, or a bathroom or kitchen with an equally bright colour scheme. Alternatively, a design might provide a subtle but effective point of interest in an otherwise plain area such as a hallway or stairwell. With this in mind the designs in this book have been organized according to suggested location; however many of them would work in any room in the house.

None of the designs in the book is set in stone. You can rearrange or combine elements from different murals and the final colour palette you choose is entirely up to you.

Before you begin, read, understand and practise the techniques described in the first section. This takes you through the materials you will need, how to prepare a baseboard, scaling and transferring your design, grouting, and, importantly, the different types of tiles you can use and how to cut and place these consistently and accurately. This is the central skill of creating mosaics, and if you practise nothing else in advance of undertaking a project then concentrate on the use of your tile nippers until you can confidently turn a tile piece into exactly the shape the design demands. This section also provides information on finishing

ABOUT THIS BOOK

The materials you will need and the best tools for the job are described on pages 10–13. Basic skills and core techniques, including cutting tiles, preparing surfaces, gluing and grouting, scaling and transferring, and mounting and finishing can be found on pages 14–23. The Mosaic Directory starts on page 24.

Mosaic Directory

The mural designs in the Mosaic Directory have been designed to give you the maximum assistance in creating a beautiful finished result. Some of the designs feature panoramic murals on fold-out flaps.

Each mosaic has a suggested order of work; generally, the best practice is to start with central details and then work outwards, finishing with any larger, flat areas of colour in the background.
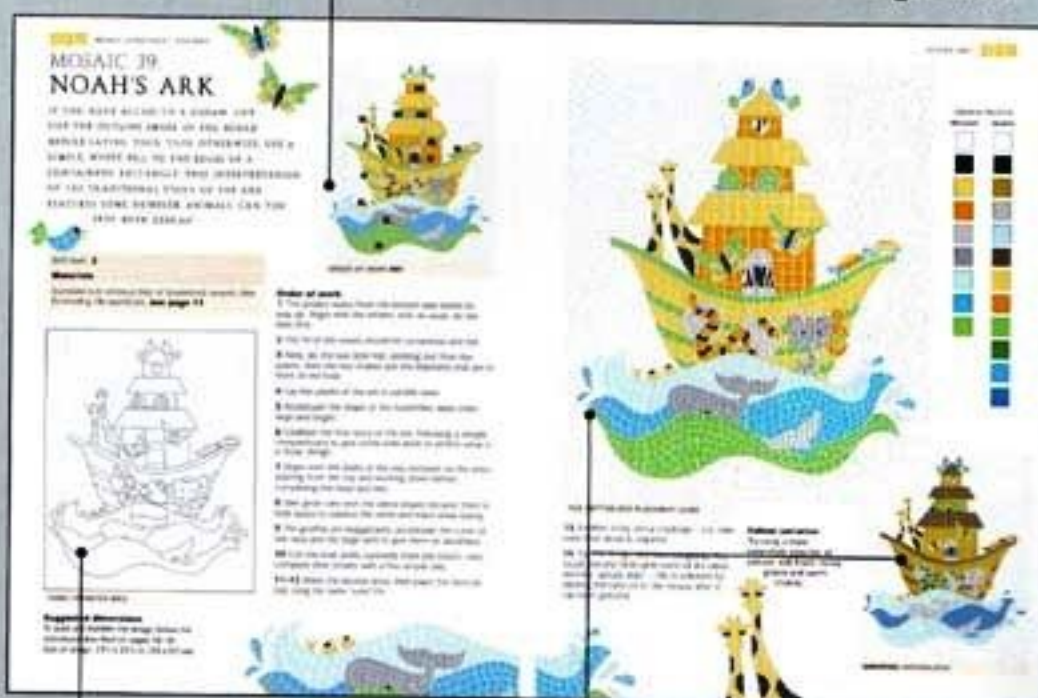
Each project shows the design on a grid to make it easy to scale and transfer the design to your baseboard.

Each design is shown in two possible colourways. You can choose the one you prefer, or create your own unique mix of colours.

and mounting a completed design. This is particularly important because the finished pieces can be very heavy and must be mounted properly otherwise they could be dangerous.

If you are new to mosaics, you should probably start off by working on a small area of one or two of the designs from the Mosaic Directory, so as to understand and practise the core techniques of mosaic that are described in the techniques section.

Mosaic skills are based on the three 'p's: pincers, practise and, above all, patience. Treat each piece like a jigsaw – you need to look at each tile carefully and cut and 'nibble' with your pincers until it fits – avoid the temptation to squeeze things in, or to be content with tile fragments that are 'nearly' right.

It only remains to be said that I hope you find the projects in this book pleasurable and rewarding to do. The mural designs are intended to suit a wide range of tastes; there is something here for everyone. I hope you enjoy making them as much as I have enjoyed designing them, and that this book provides a way into this beautiful and ancient decorative art form, which has so many possibilities.
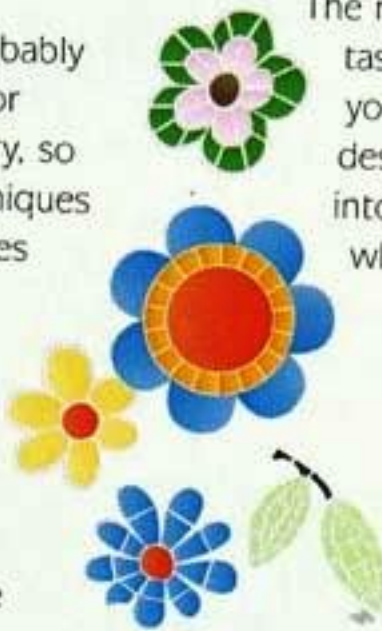
Teresa Mills

TERESA MILLS

All the murals can be completed with standard vitreous mosaic tiles or ordinary household tiles cut to size; in some cases we indicate which is most suitable.

Information on the finished size is included in order to optimize the use of tiles.
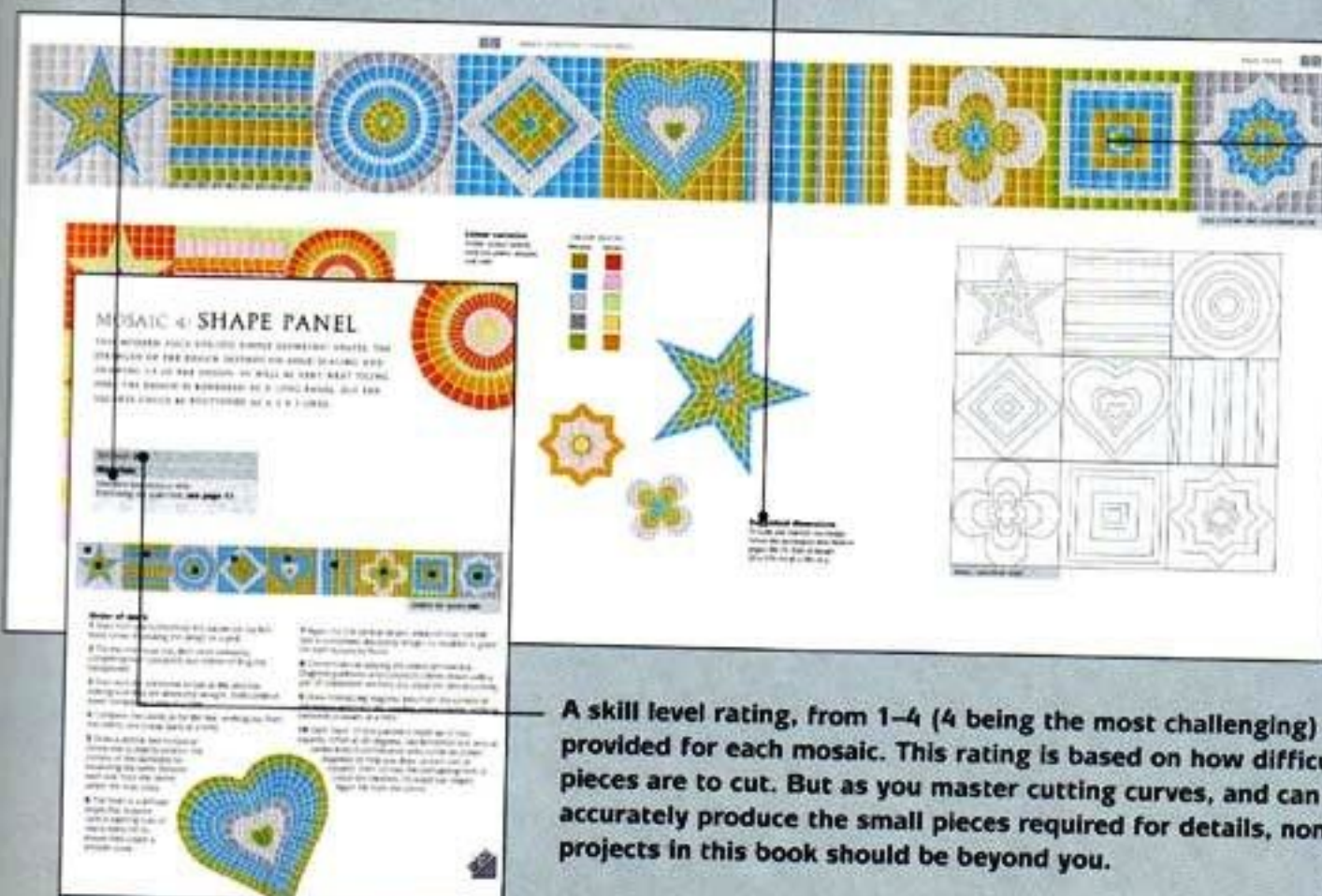
The cutting guide is based around the standard 20-mm (¾-in.) vitreous tiles and every cut and shape has been tested to make sure that the mosaic really can be completed. You'll see how the tiled details and full mosaics in the book exactly match the designs – these are real, workable mosaics.

A skill level rating, from 1–4 (4 being the most challenging) is provided for each mosaic. This rating is based on how difficult the pieces are to cut. But as you master cutting curves, and can accurately produce the small pieces required for details, none of the projects in this book should be beyond you.

TYPES OF TILE

MOST OF THE MURALS IN THIS BOOK CAN BE
COMPLETED USING VITREOUS GLASS TILES OR
ORDINARY HOUSEHOLD TILES WHICH ARE
COMMONLY AVAILABLE AND RELATIVELY
INEXPENSIVE. YOU CAN ALSO COMBINE THESE
WITH 'FOUND OBJECTS' SUCH AS OLD CROCKERY
AND PIECES OF MIRROR GLASS. THE SURFACE OF
FINISHED MOSAICS CAN BE EMBELLISHED WITH
GLASS BEADS, SEQUINS AND JEWELLERY.

1 Vitreous tiles

These are the 'standard' mosaic tiles, made of hard-wearing
glass and measuring approximately 20 mm (⅜ in.) square.
Available in an almost endless variety of colours and
finishes, the undersides are dimpled and bevelled to make
them easier to fix to surfaces. You can buy these from
specialist suppliers or art shops, either loose or on backing
sheets.

2 Household tiles

These are the tiles usually used for decorating walls in
bathrooms and kitchens. They are available in different sizes
but with a more limited colour range. The bulk of the tile is
made from fired clay, softer than a vitreous tile and
therefore easier to cut, shape and work. The front surface is
glazed and smooth.

3 Decorative tiles

Household/ceramic tiles are also available with a variety of
patterns which, with careful cutting, you can combine
effectively into some mosaic designs.

Estimating tile quantities

You cannot calculate the exact number of tiles a specific mosaic mural will require – wastage will depend on your skill at cutting tiles and the complexity of the design.

As a rule of thumb, work out the area of the finished mural by multiplying its height by its width. Then work out the number of individual tiles that will fit into this area. For example, if the finished piece is to be 1 metre (39 ¼ in.) wide by 1 metre (39 ¼ in.) tall, and uses 20 mm (⅞ in.) vitreous tiles, you will need 50 x 50, or 2,500 tiles to fill this area.

However, cutting and shaping tiles will create a lot of waste, perhaps as much as half of this number of tiles. To be on the safe side, order half as much again – i.e. 3,750 tiles in total.

Keep track of how many tiles you use for each project and compare this to the number you ordered. This will allow you to more accurately predict the number of tiles that an individual project is likely to require in the future.

4 'Crocks'

Old plates, crockery and tiles are available from secondhand and charity shops. These can be recycled to provide interesting detail within some mosaic designs. However, remember that if you mix these 'crocks' with ordinary tiles, there may be variations in thickness that can be difficult to accommodate.

5 Mirrored glass

Mosaic mirror tiles (or pieces of old mirrors) provide eye-catching highlights in a design but can be difficult to work with. Mirrored glass is brittle and prone to shatter when cut. The coating on the underside, which creates the reflection, is also vulnerable to chemical action from glues and grouts.
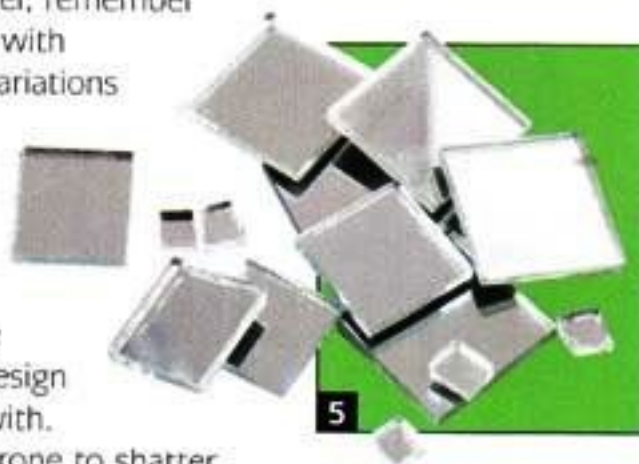
6 Jewels and sequins

There are numerous tiny sequins, 'costume' jewels, and diamantés that you can buy from craft shops to add to the surface of your finished mosaic. However, only embellish a piece in this way after the grout has been allowed to dry for several days. You will also need to find an appropriate glue capable of adhering to the glass surface of the tiles.

TOOLS AND EQUIPMENT

YOU CAN BEGIN CREATING MOSAICS WITH SOME BASIC TOOLS AND MATERIALS. ASK IN HARDWARE SHOPS FIRST, AS YOU MAY BE ABLE TO OBTAIN WHAT YOU NEED MORE CHEAPLY THAN FROM SPECIALIST ART SUPPLIERS.

1 Tile scorer
Use this with a steel ruler to score the surface of household ceramic tiles.

2 Tile snappers
Place a scored tile into the tile snapper and squeeze slowly to cleanly break the tile in two.

3 Tabletop tile cutter
This is the tool used by professional household tilers – use it only for ceramic tiles (not for vitreous tiles).

4 Nippers
These are the mosaicist's best friend, with which you can cut all types of tile. Look for a solid pair with jaws that align properly. (The spring opens the jaws between cuts so that you can work more quickly with them.)

5 Drawing equipment
You will need pencils, pens, rulers, protractor, compasses and a ruler to draw up your designs and mark tiles for accurate cutting. (The steel ruler is used with a tile scorer for cutting straight lines on household tiles.)

6 Baseboards
Medium-density fibreboard (MDF) is a stable, strong and light material on which to create mosaics. A man-made material, it is easy to cut, shape and drill. An alternative is
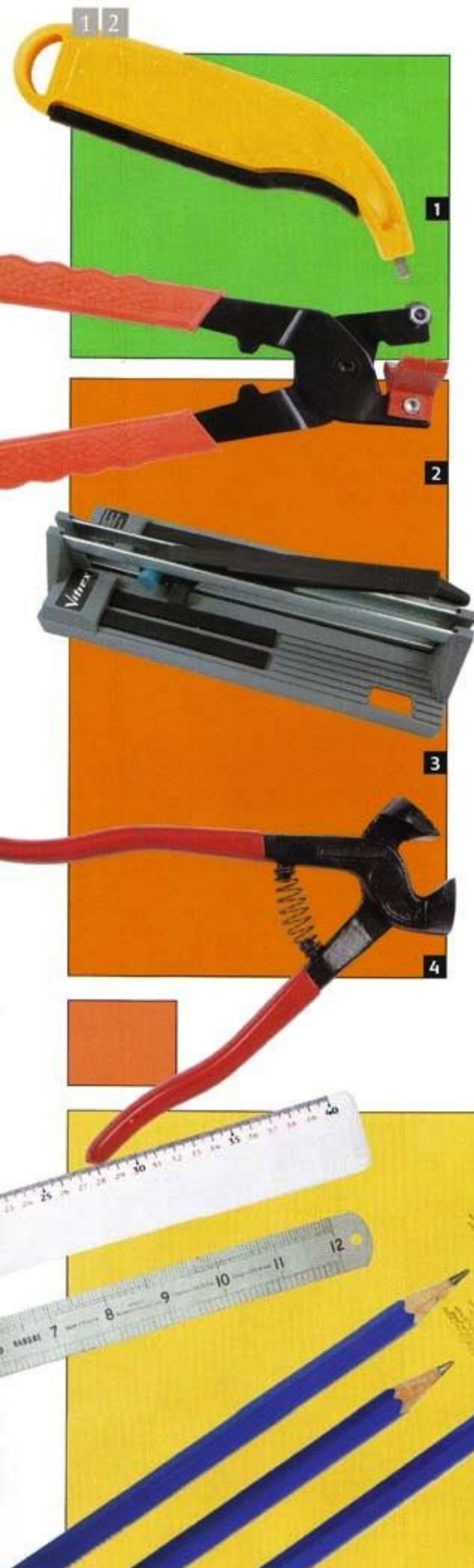
Marine Plywood, which is more resistant to water and therefore better suited to some applications.

7 Glue

To fix tiles to the baseboard a waterproof PVA (Polyvinyl Acetate) glue is best. When wet it is white, but as it sets it turns clear. For outdoor pieces, or if a stronger adhesive than PVA is required, epoxy resin is the answer.
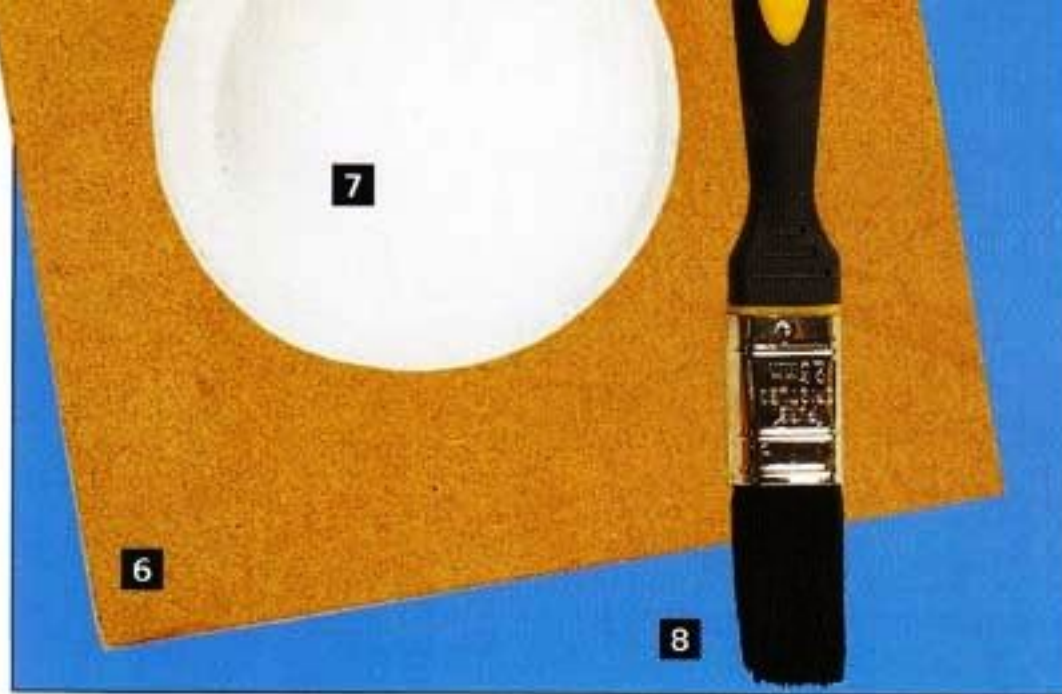
8 Household paintbrush

A paintbrush is useful for applying primer to the baseboard.

9 Grout

Grout is used to fill the gaps between the tiles. It comes as a powder to which you add water and mix, or you can buy ready-to-use in a re-sealable container.

10 Grouting tools

A tiler's squeegee is used to spread and press the grout between the tiles. A sponge is used to clean the surface of the tiles as the grout dries and sets.

11 Safety equipment

Always read the instructions for all the tools and materials that you use, making sure to wear the appropriate safety equipment. Goggles or safety spectacles are essential to prevent fragments injuring your eyes when cutting tiles.

PREPARING SURFACES

MOST OF THE PROJECTS IN THIS BOOK CAN BE CREATED ON MDF RATHER
THAN DIRECTLY ONTO A WALL. THIS HAS THE ADVANTAGE OF ALLOWING YOU
TO WORK ON A FLAT SURFACE AND FINISH THE MURAL TO YOUR
SATISFACTION BEFORE YOU HANG IT.
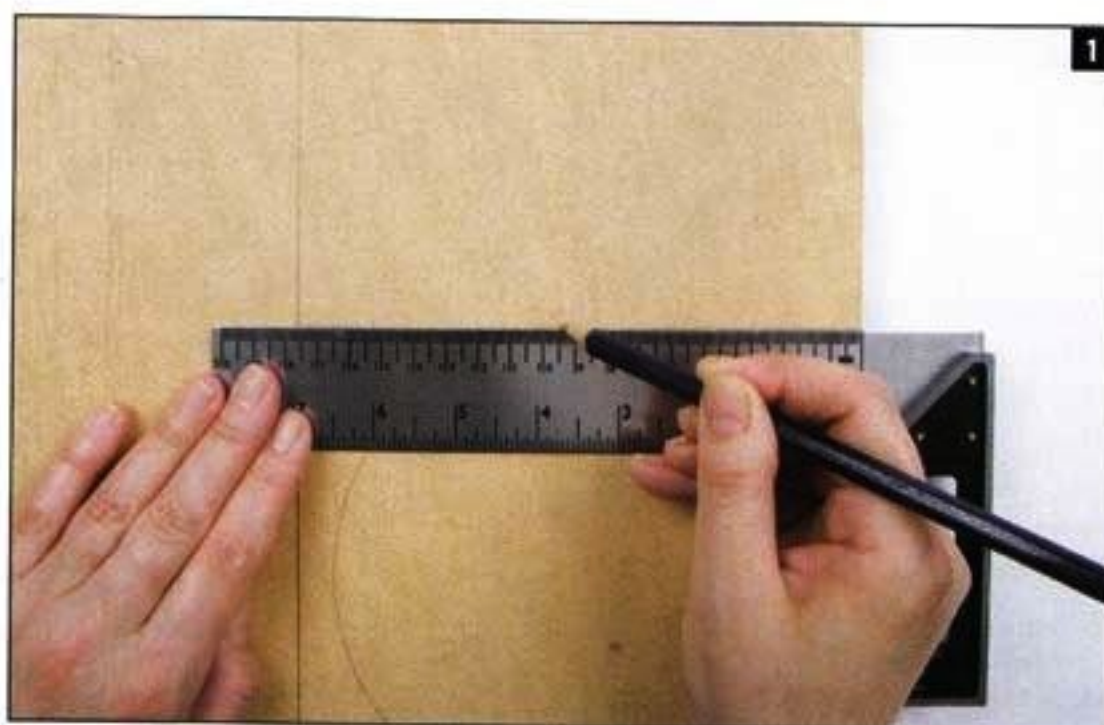
1 Mark up the board with a pencil and long ruler, making sure that all sides are parallel. (Some craft or hardware shops will cut rectangular boards from larger sheets for a small charge.)

2 MDF can be cut to size with a conventional handsaw.

3 To cut out decorative shapes and curves you can also use an electric jigsaw. Make sure the board is supported properly while cutting it.

4 Thin some PVA glue with water (about half-and-half) to act as a sealant. This will stop the glue from drying out too quickly when sticking tiles onto the board. It will also help stop the board from warping.

5 Apply the diluted PVA with a household paintbrush (rinse this thoroughly in cold water immediately after use).

6 It is a good idea to pre-drill the board with the holes that will be needed to mount it on the wall later. As you tile the design, you can leave out the tiles that would cover these holes, adding them after the mural has been screwed to the wall.

Tips

■ Always cut the baseboard to the correct size before tiling – cutting the board along the edge of a line of tiles that has been glued down is almost impossible. The edge of the board is also a useful guide to keep tiles in straight lines.

■ If cutting with a jigsaw, always wear a face mask because a lot of dust will be created.

■ Use sandpaper to tidy up your saw cuts before you seal the board.

■ The board will be considerably heavier when covered all over with tiles and grout, so make sure you drill sufficient mounting holes – six or, ideally, eight – particularly if hanging a large piece above a bed or valuable piece of furniture.

■ You can also mark up the wall for the screw holes at this stage. Again it is much easier to hold up the board to mark where the holes are needed before it is weighted down with tiles.
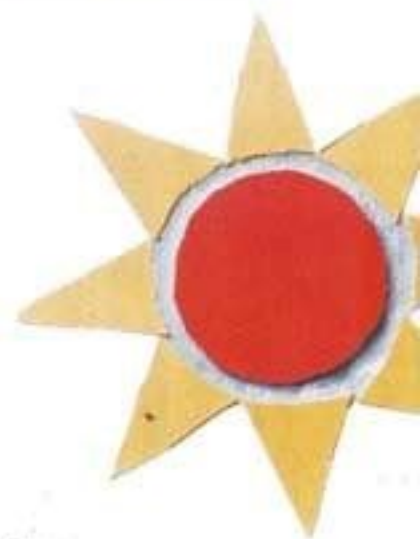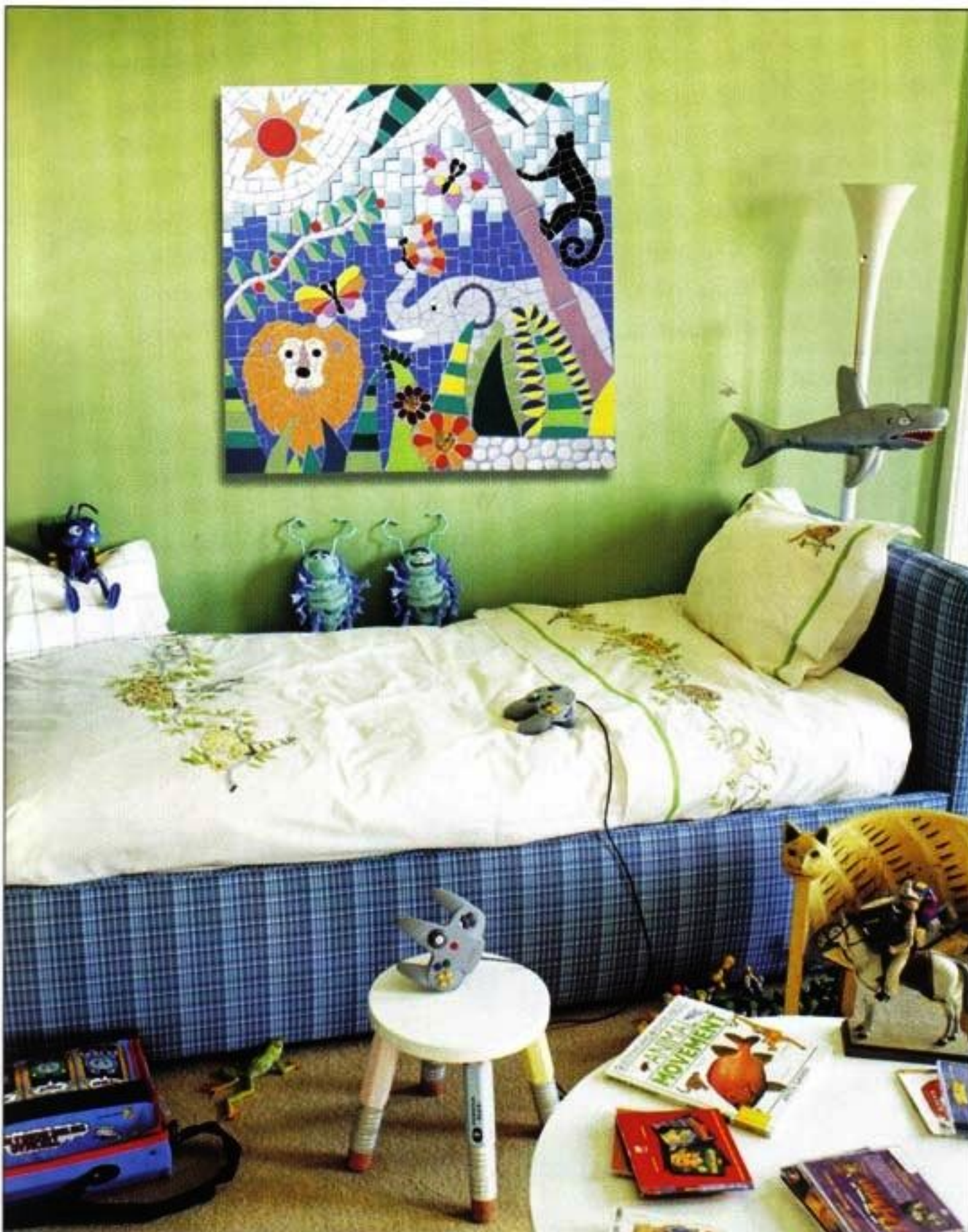
Preparation

Preparing the baseboard of the mosaic in advance ensures that the end result is both strong and attractive. By following the steps opposite this finished piece has been securely fastened to the wall but with all the fixings concealed.

CUTTING TILES

BEFORE EMBARKING ON ANY OF THE PROJECTS IN THIS BOOK, PRACTISE USING YOUR TILE NIPPERS UNTIL YOU ARE CONFIDENT THAT YOU CAN ACCURATELY SPLIT AND SHAPE THE TILE PIECES YOU WILL NEED. TILES ARE BRITTLE AND MAY SHATTER – PERSEVERE UNTIL YOU GET IT RIGHT.
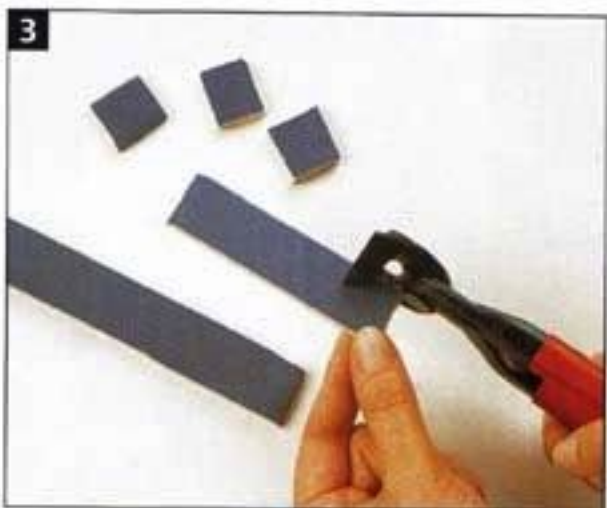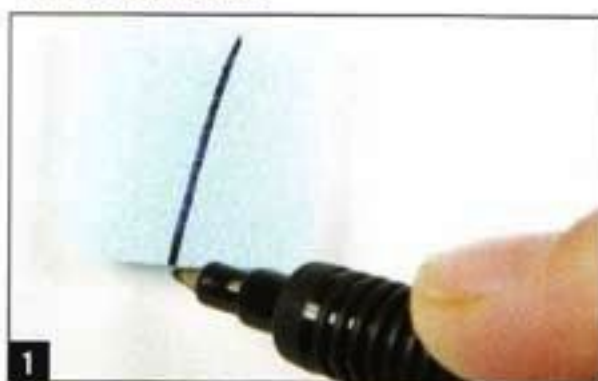
Household tiles

1 You can cut household tiles into regular strips with a tile scorer and snapper.

2 Alternatively a heavy-duty specialist cutter is an easy and accurate way to cut these tiles into thin rectangles.

3 Using the tile nippers, you can then snap each strip into square tiles of the same size.

Vitreous tiles

1 Don't be afraid to draw on the tiles first, with a washable felt-tip pen, so that you can cut each shape accurately.

2 Grip the tile with your fingers, then with the other hand apply firm pressure onto the handles of the nippers, twisting slightly down. The tile will split along the line of the blades of the nipper.

Nibbling

By cutting in from the edge of the tile a bit at a time you can follow the outline of irregular shapes and curves: this technique is known as 'nibbling'. This works for both household and vitreous tiles.
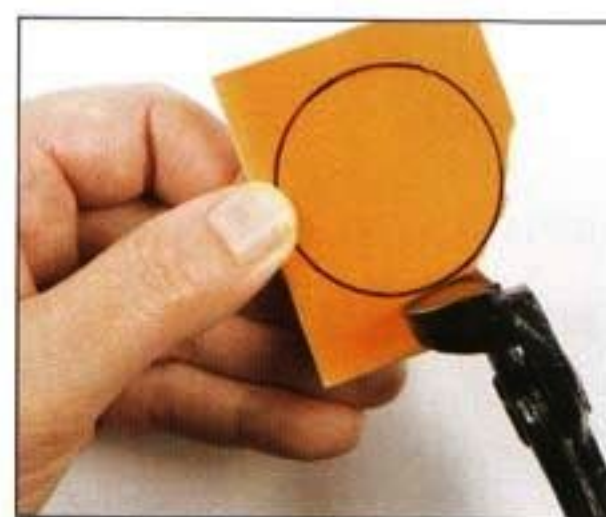
Cutting circles

Cut circles in both vitreous and household tiles by splitting the tile down to a square close to the size you need, then nibbling along the drawn outline with lots of tiny cuts.

Cutting triangles

Cut diagonally across a square tile to produce two triangular tile pieces. You can halve these again to make even smaller triangles.

Choosing colours

Learning to work with colours and exploiting the rich possibilities that tiles offer are important steps in producing good mosaics. But as well as learning how to be bold with colour, you also need to master creating more subtle effects in the way you combine tiles together. No matter how big a collection of tiles you acquire, you will always face some limitations. Unlike a painter, you cannot mix or thin and water down your colours to achieve subtle shades or blends.

Colour wheel

The colour wheel illustrates some of the important rules of how colours work when placed together. The colours that are near to each other on the wheel are harmonious when placed together, tending to merge rather than clash. Those on opposite sides are known as 'complementaries' which, when placed together, will seem almost to react with and separate from each other. You can experiment with tiles from different positions within the colour wheel to see the different results.
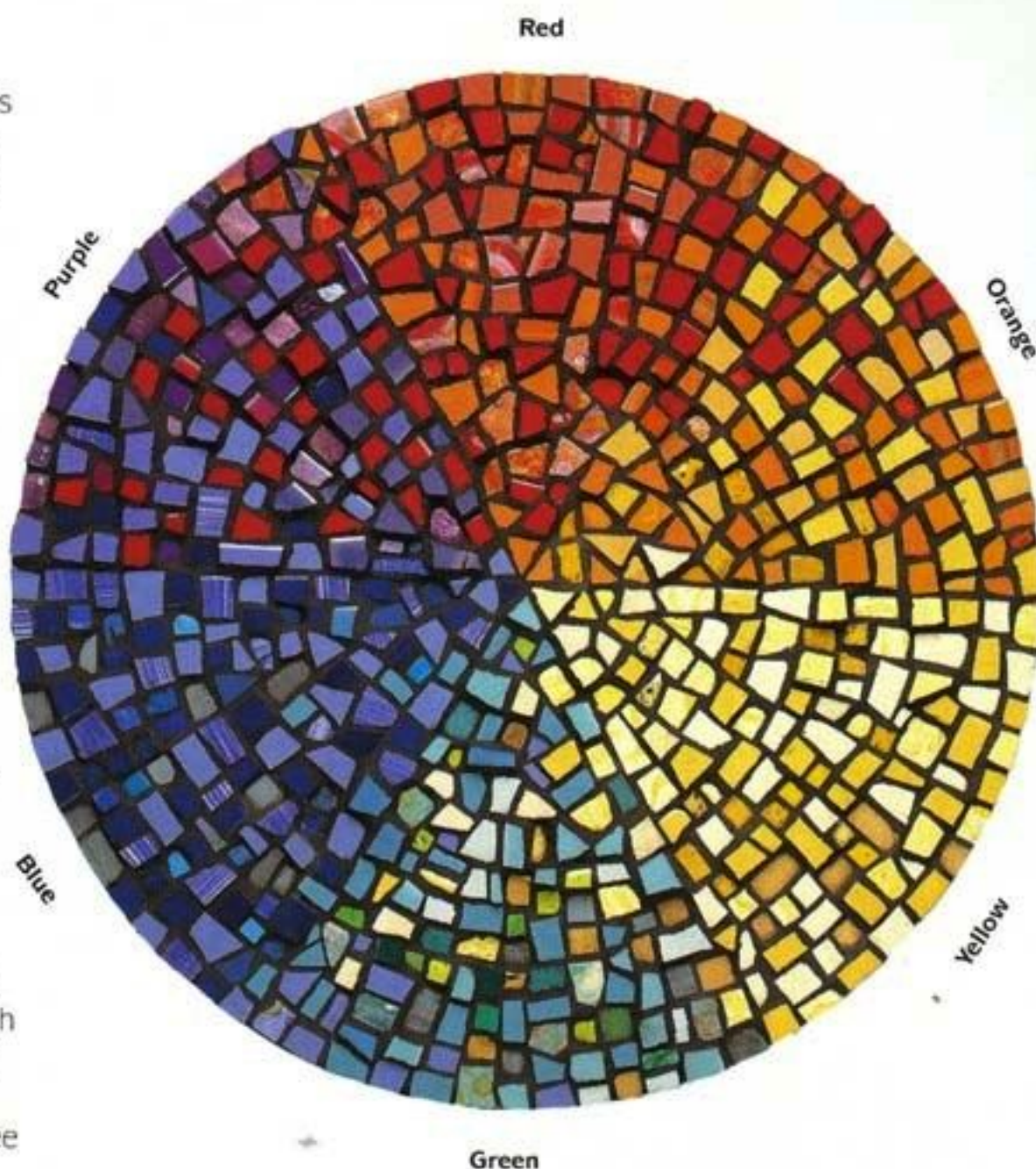
Tips

warm colours

Choose one colour palette
Sticking to either warm or cool colours in a piece will give it a strongly atmospheric effect.

cool colours

Complementary hues
If you have a plain background area to fill, you can avoid boring areas of flat colour by mixing different hues, provided that you keep the tones close.

SCALING AND TRANSFERRING

READ THROUGH THIS SECTION A COUPLE OF TIMES
SO THAT YOU FULLY UNDERSTAND THE
ENLARGEMENT PROCESS – AND CHECK YOUR
MATHS TO MAKE SURE YOU ARE 'BLOWING UP'
YOUR DESIGN TO THE SIZE YOU INTEND.
SCALING THE DRAWING USING A GRID IS
THE TRADITIONAL WAY ARTISTS HAVE
PRODUCED LARGE PAINTINGS AND MURALS FOR
THOUSANDS OF YEARS. A PHOTOCOPIER MIGHT SEEM THE
EASIER WAY TO ACHIEVE THE SAME RESULT, BUT IT CAN
ACTUALLY BE MORE WORK TAPING SHEETS OF COPIER PAPER
TOGETHER, THAN REACHING FOR A PENCIL AND RULER, AND
SCALING YOUR DESIGN.

Scaling your drawing

1 Take your original drawing, or better
still a photocopy of the drawing, and
make a grid of squares over the top
using a pencil and ruler. The size of the
squares will depend on the size of the
drawing – aim for the grid to be
between 10 and 15 squares high or
wide to cover the drawing. For example,
with a drawing 15 cm (6 in.) wide or
high, you could most simply draw a grid
of 12 x 1.25 cm (½ in.) squares.

2 On a large sheet of tracing paper, or
thin paper, draw a second grid – the
width you want the finished mosaic –
with exactly the same number of
squares across and down as the one
covering the drawing. So, in our
example, if you wanted to make the
mosaic in. the example above 60 cm (24
in.) across, the grid would need to be
four times as wide as the small drawing,
meaning that each square of the grid
would be 5 cm (2 in.).
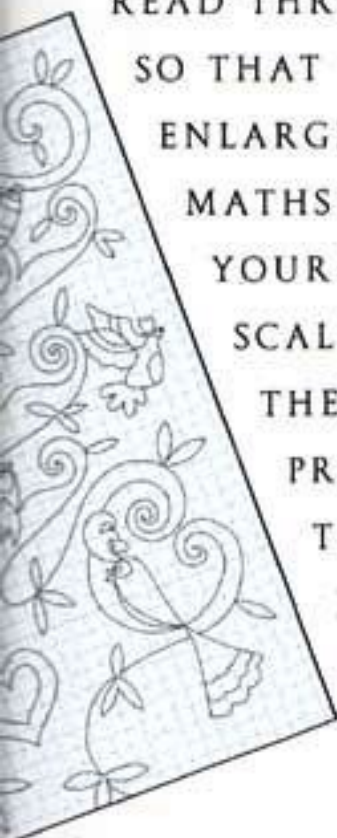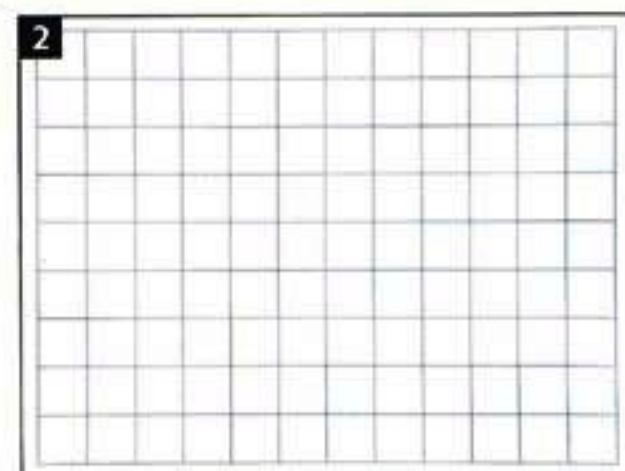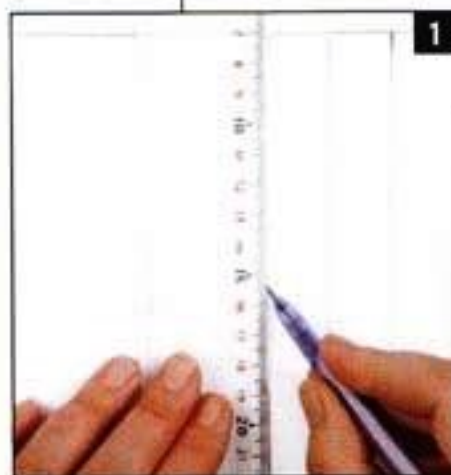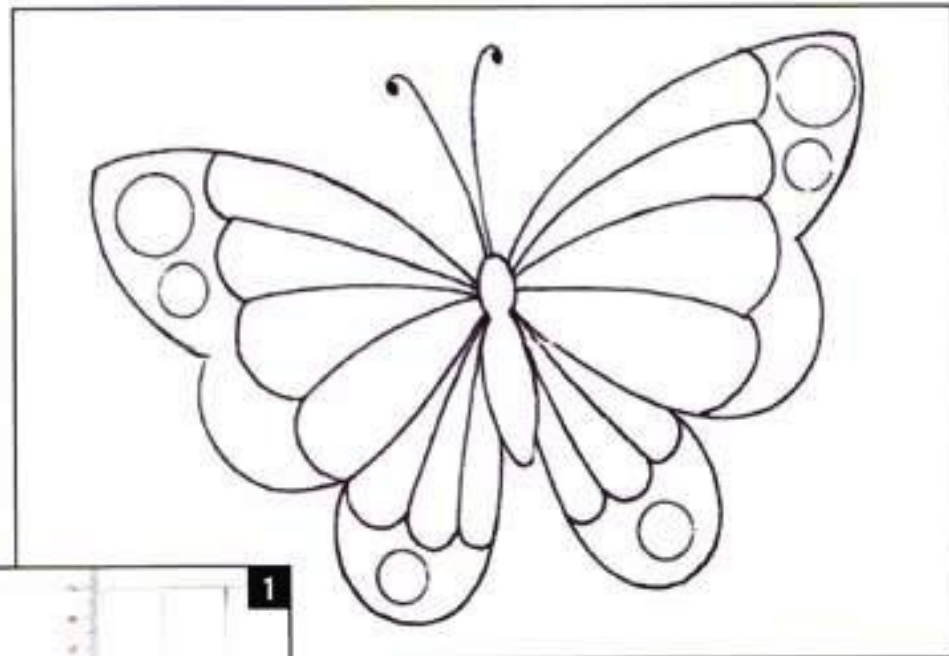
Transferring your drawing

1 Turn your full-sized drawing over and using a soft, thick pencil, go over the back of the drawing, shading along the lines of the design. Use a scribbling motion to transfer lots of pencil onto the paper. (This is easier if you used tracing paper; if not, tape the drawing back-to-front onto a large window to make the paper see-through so that you can follow the lines of the original on the other side.)
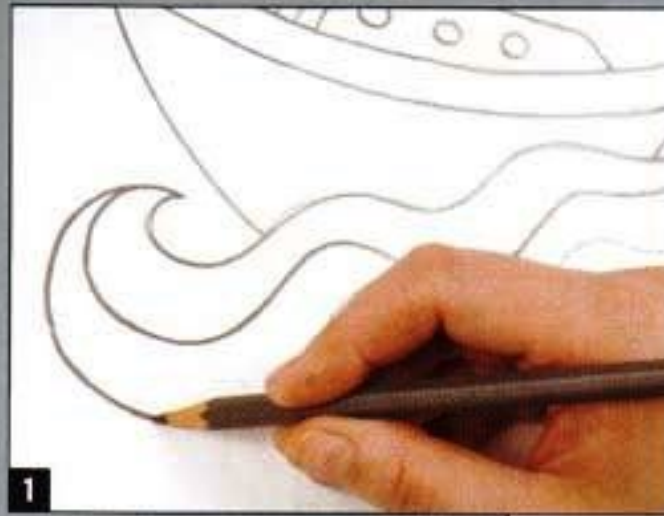
2 Turn the picture back the right way, tape it in the correct position on the baseboard, then go back over the design, pressing hard so that the soft pencil on the back of the drawing will transfer onto the baseboard. Before removing the drawing, peel it back a corner at a time to check everything has transferred – go over lines you have missed or that are unclear.
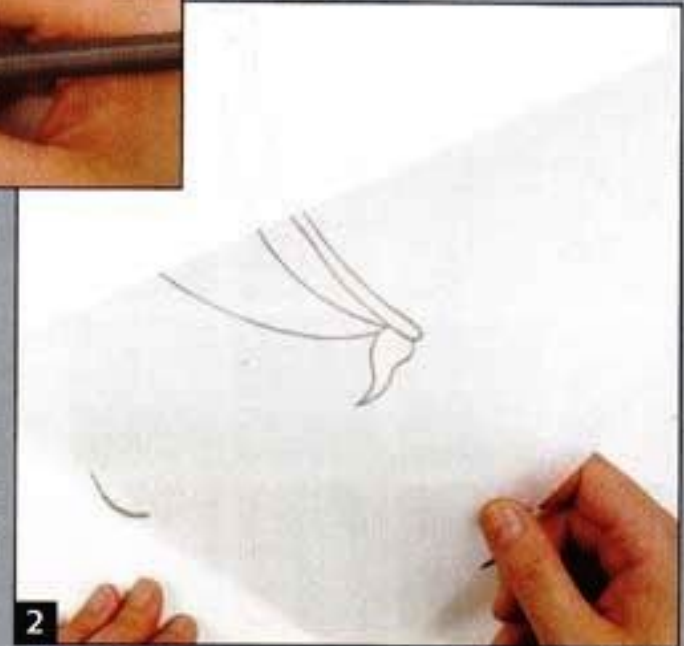
3 Now look closely at your small drawing, concentrating on one of the main lines of the design and seeing where it crosses the grid drawn on top. Then mark the same point on your enlarged grid with a dot.
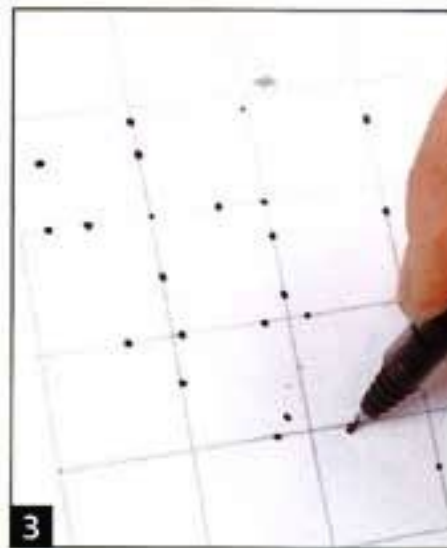
4 Follow each line in the small drawing, carefully plotting onto the large grid the path it follows, using the grid as your guide. Use a pencil so you can easily correct any mistakes. When you have plotted as many points as you can, simply join up the dots.
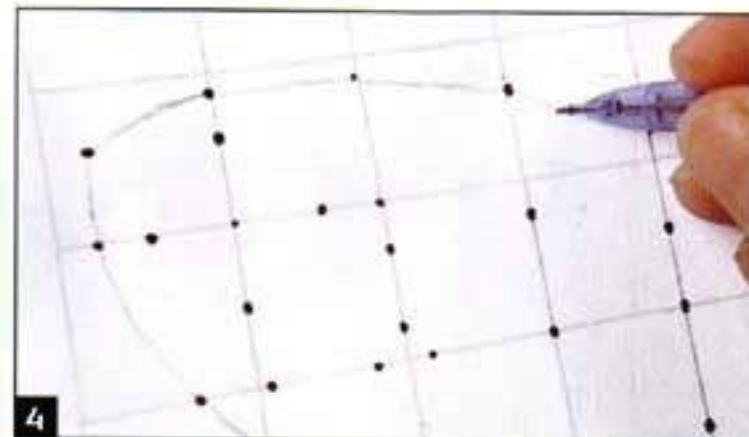
5 Check the finished drawing carefully against the 'original'. Rub out and correct any errors. Persevere to get the drawing right – effort put in now will save frustration later as corrections cannot be made easily to the tiles once they are stuck down.
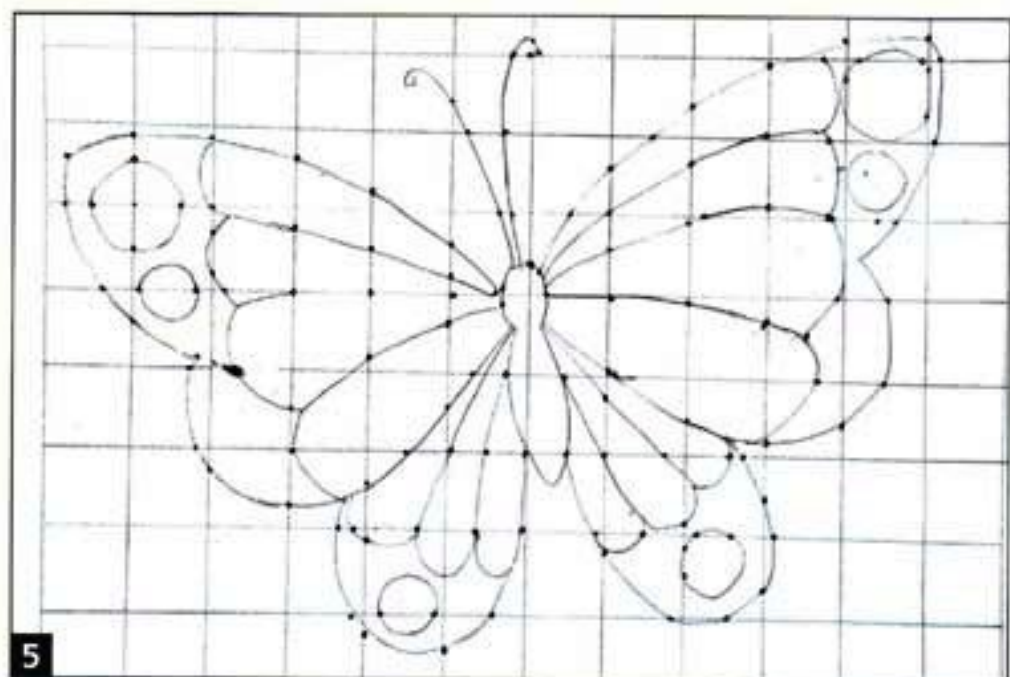
PLACING AND GROUTING

MOSAIC TILES MUST BE PLACED AND GLUED SO THAT THEIR SURFACE IS LEVEL.
YOU MUST ALSO LEAVE A SMALL BUT EVEN GAP BETWEEN ALL THE TILES TO
FILL WITH GROUT. THE GROUT REALLY COMPLETES YOUR MURALS, BRINGING
THE TILES TO LIFE. PATIENCE AND PRACTICE ARE REQUIRED TO GET BOTH
THESE ELEMENTS RIGHT.
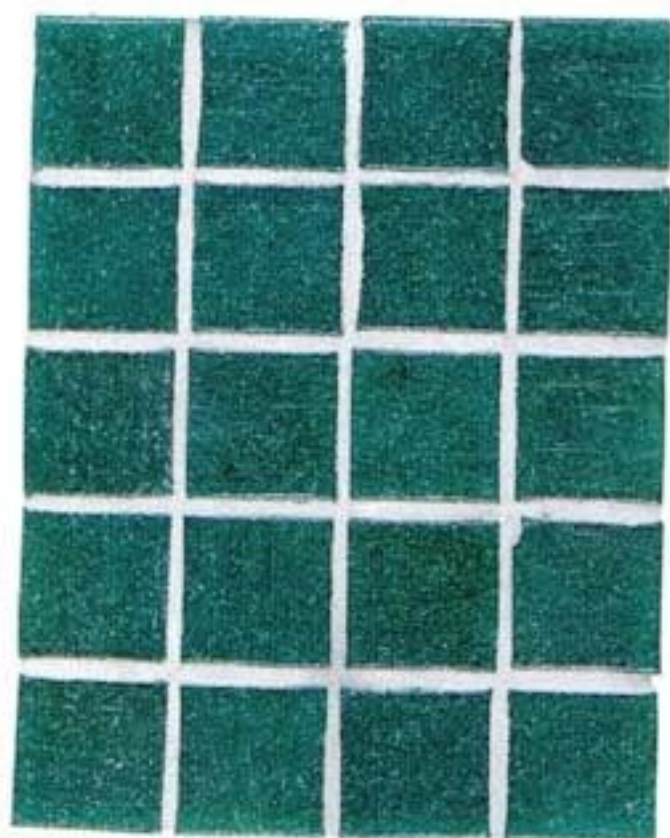
Placing tiles evenly

Whatever the size of your tiles, make sure that
the space between them is even. It must not be
too far apart, otherwise the tiles will appear to
be sinking in a quicksand of grout. However, they
must not be too close or there will not be
sufficient space for the grout. In time, you will
learn what is pleasing and looks right. At first,
simply enjoy experimenting and learning how
different spacings look.

Placing curves

This is the right way to create a neat and flowing
curve – look at the wedge shape of each
individual tile: they join not only with an even
grout line, but with the line always close to a
right angle with the curve so that the grout
lines seem to 'sit up' and follow each other
through the ribbon, rather than cut
across and fragment the curve.
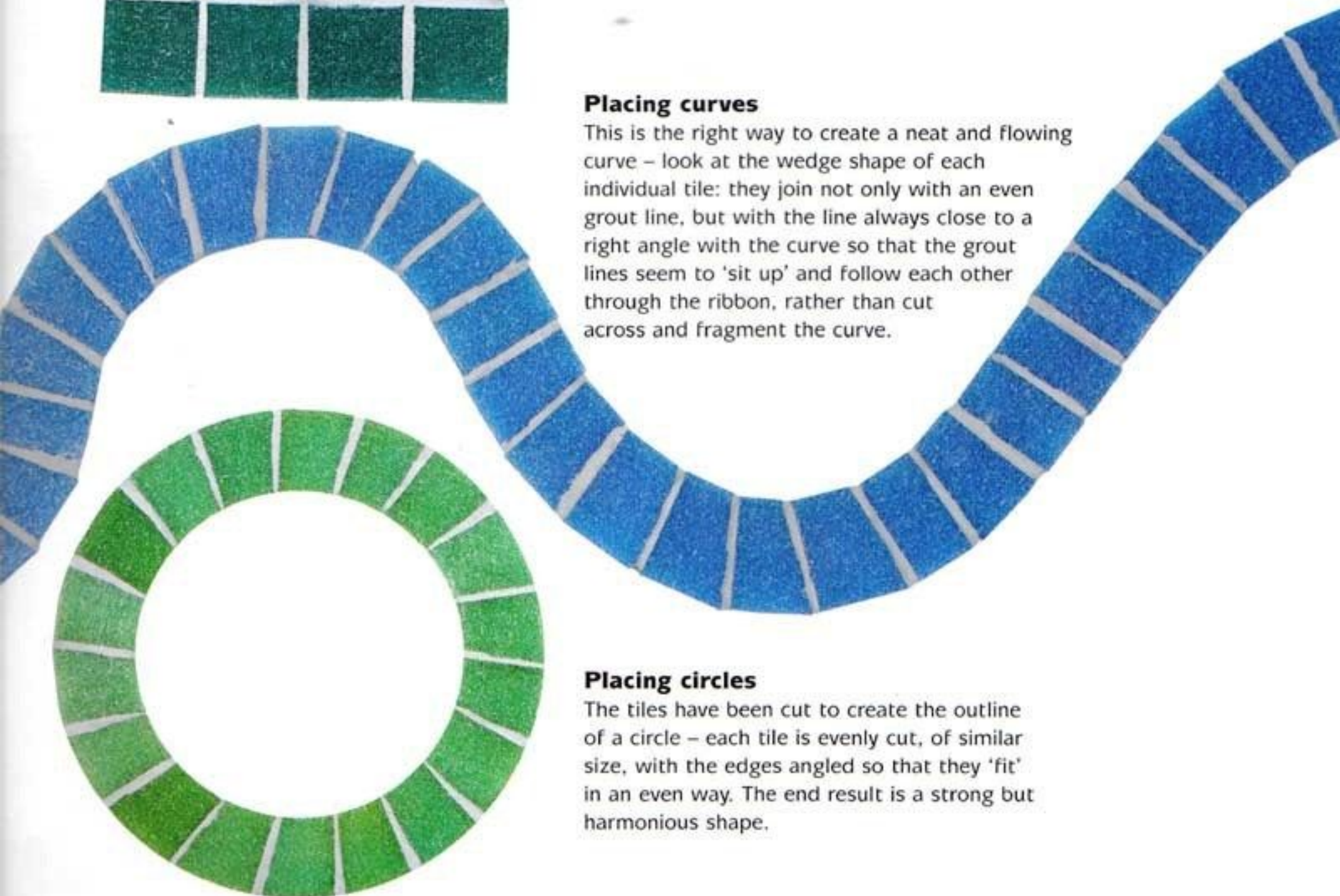
Placing circles

The tiles have been cut to create the outline
of a circle – each tile is evenly cut, of similar
size, with the edges angled so that they 'fit'
in an even way. The end result is a strong but
harmonious shape.
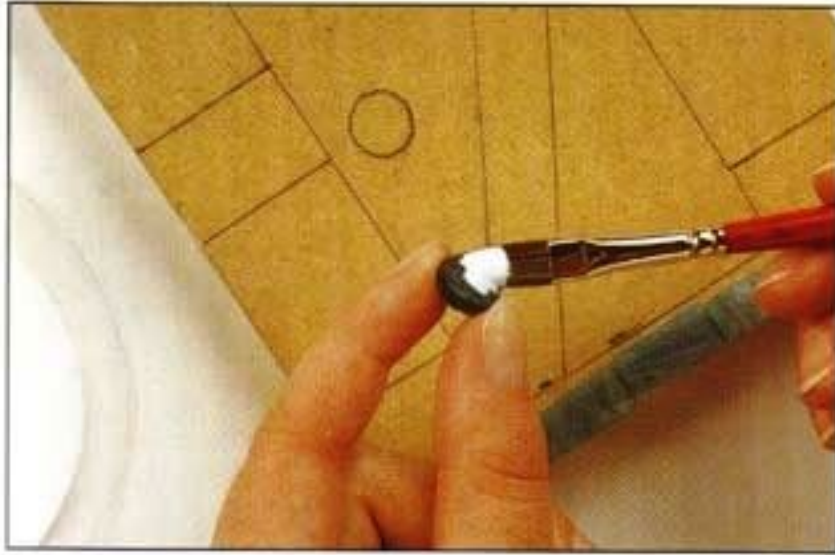
Gluing details

For detailed areas, work on a small area at a time. Cut your tiles and position them over the drawn design to make sure everything 'fits'. Only when you are happy, stick them down a piece at a time, applying a small blob of glue to the back of the tile with a fine brush.

Gluing large areas

When gluing down a large area with a simple fill, you can use a brush or spatula to apply glue liberally to the area of the baseboard you wish to cover. Quickly press your pre-cut tiles into the glue, sliding them if necessary so that they are accurately positioned. However, only spread glue over an area that you can tile in five or ten minutes before it dries.

Grouting

1 Adding colour: most bought grout is white. While this is fine for domestic tiling, it looks far too bright when used on a mosaic. Add acrylic or poster paints to white grout to tone it down, using colours that complement your design, or, if in doubt, go for a light grey by adding black.

2 Applying grout: leave the piece at least overnight to ensure that the glue is totally dry before grouting. Spoon a large blob of mixed and coloured grout onto the surface of the mosaic. With a squeegee spread and press the grout over and in between the tiles using firm pressure. When all the gaps are filled, use the squeegee to clean off any excess.

3 Let the grout partially dry, then wipe over with a damp (not soaking) sponge or cloth to remove grout from the surface of the tiles. Use firm, sweeping strokes – don't fuss too much or you risk disturbing the grout from between the tiles.
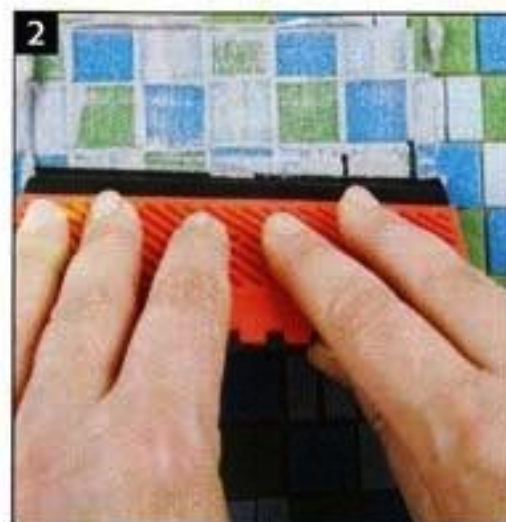
MOUNTING AND FINISHING

THE FINISHED AND GROUTED MOSAIC PIECE WILL BE VERY HEAVY
COMPARED TO AN ORDINARY PICTURE, SO IT IS IMPORTANT THAT YOU
SECURE IT PROPERLY TO THE WALL. PERMANENT FIXING INVOLVES
HIDING THE MOUNTINGS UNDERNEATH TILES. ALTERNATIVELY, YOU
CAN USE 'KEYHOLE' FIXTURES, WHICH MAKE REMOVING AND
RE-HANGING THE PIECE EASIER AT A LATER DATE.

Permanent fixture

1 If you followed the guidance in the section 'Preparing surfaces' (see page 14) to pre-drill the board prior to tiling, you simply need to find someone to help hold the mosaic up while you mark the wall with the position of the screw holes you made in the board. Use a level to get everything straight; mark the holes, then drill these and put in the appropriate wall plug to hold the screws. Use good, solid screws, at least 25 mm (1 in.) long, in 8 or 10 gauge.

2 Once your mural is on the wall, glue down the missing tile pieces to cover the screw heads.

3 When the glue has set, grout the tiles you have added exactly as you grouted the main area of the mural. Well done if you saved a bit of mixed and coloured grout to ensure a perfect match.

4 Leave this grout to go hard for a couple of days, then have a final clean up with warm water and a sponge/scourer to leave the tiles really gleaming. If you want, you can add a simple frame to the mural by tacking thin strips of wood to the edge of the baseboard to conceal both the board and the edge of the tiles.
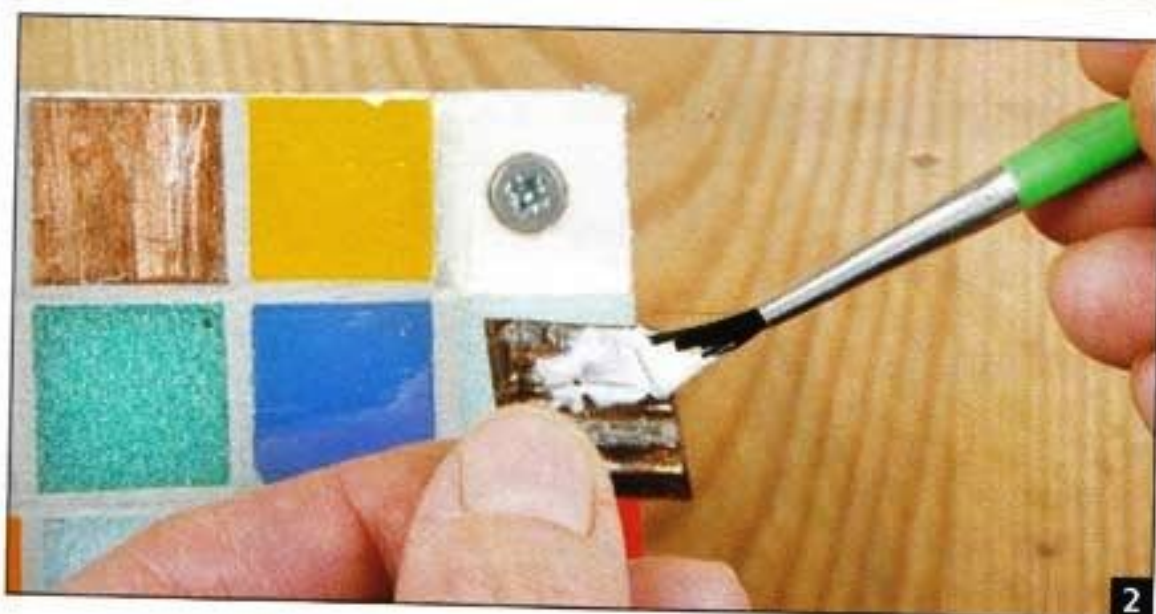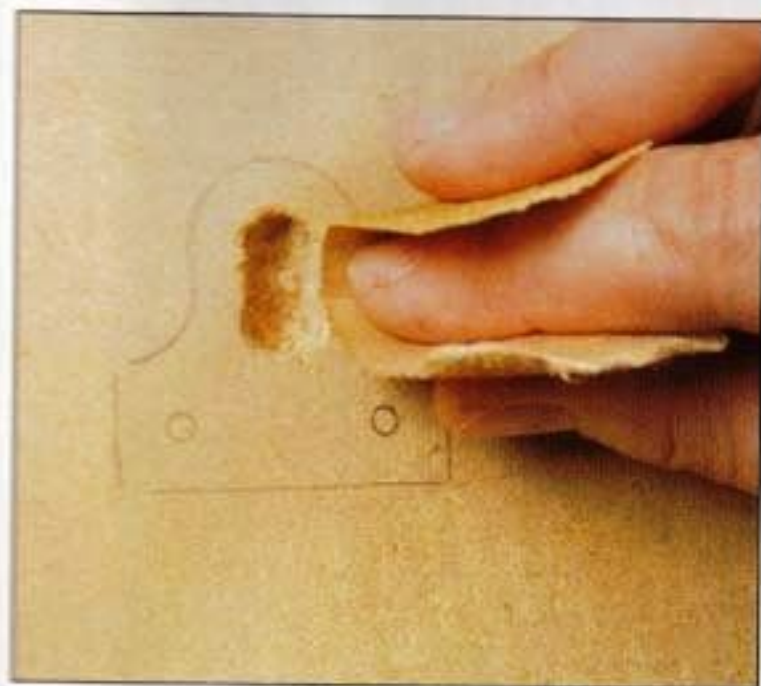
Removable fixture

Alternatively, you can fix the finished mural to the wall using keyhole fittings from an hardware shop. These are generally brass fittings that screw to the back of the board. Use short screws so that you don't screw right through the baseboard and dislodge the tiles. You should use as many as eight fittings for large, heavy pieces.

Indirect method

All the designs in this book can be easily created using what is known as the 'direct' method – that is, cutting and gluing the tile pieces directly onto the baseboard. It is a quick and easy way to work, and you can immediately see the results. It is probably the best way for beginners to start working in mosaics.

However, sometimes it is not possible to work on a mosaic in its final 'site'. In this case the 'indirect' method is used, where the tiles are placed upside-down on an adhesive backing sheet, then transferred later to a floor, wall or other surface. This method only works with vitreous glass tiles – household ceramic tiles have the same clay back which means it is impossible to keep track of colours and the design as you work.

1 The design or drawing is transferred, in reverse, onto a brown paper backing sheet. The pieces are cut and laid face down onto the drawing, and glued in place with a water-soluble glue. The finished mosaic is allowed to set.

2 The sheet (or sheets in the case of a big project) is then taken to its final site taking care not to dislodge any tiles. The area where it is to be laid is thoroughly covered with a thick layer of waterproof tile adhesive. The mosaic sheet is then pressed face down into this adhesive – in other words with the brown paper backing facing up. A board or slab of flat wood can be used to make sure the tiles are level.

3 The adhesive is allowed to dry thoroughly, then the backing sheet is soaked and removed to reveal the design beneath. Grouting and finishing proceeds exactly as for the 'direct' method.
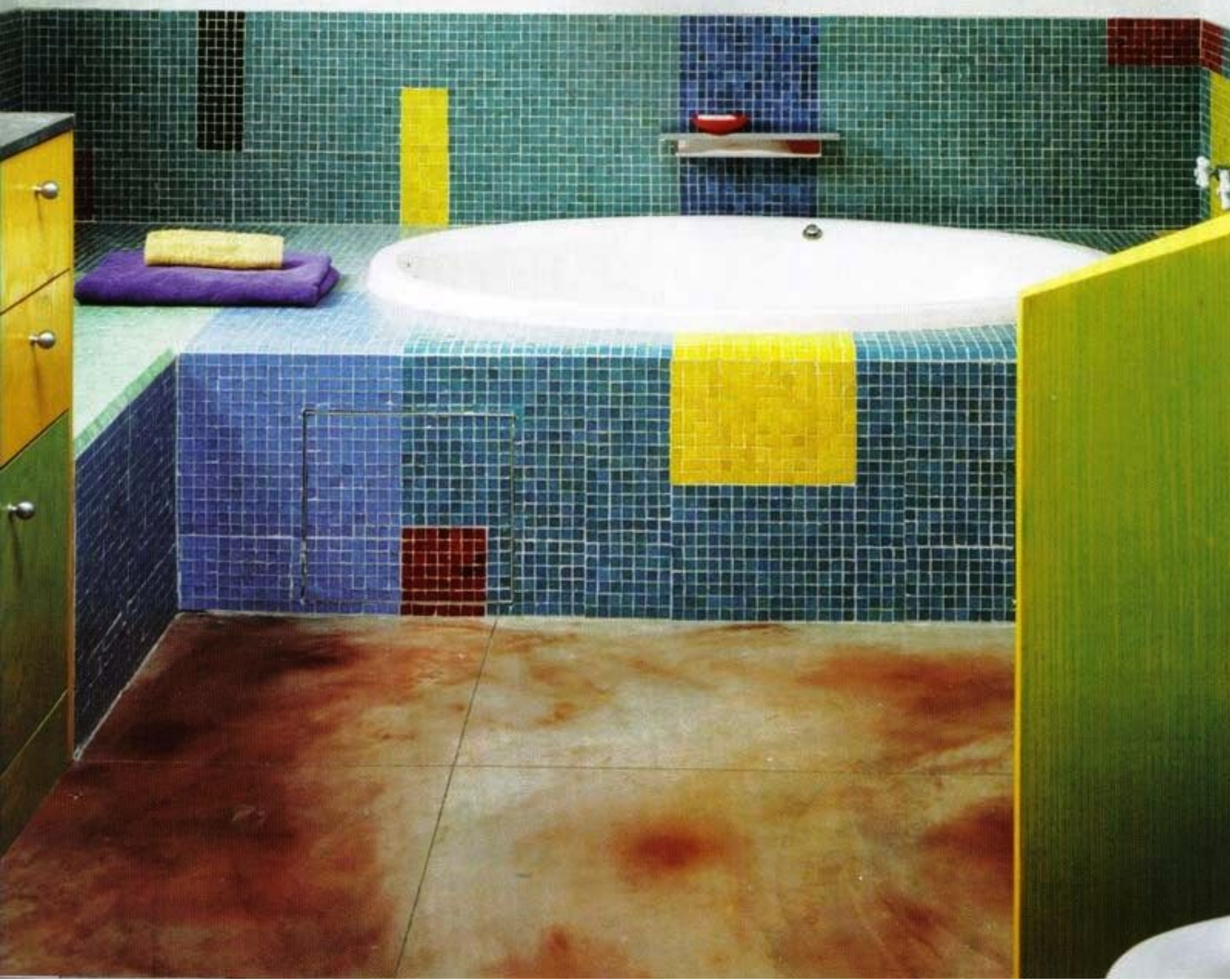
MOSAIC DIRECTORY

The following pages contain 50 unique mural designs for you to copy, adapt and enjoy. If you have worked through the techniques section and practised cutting and laying tiles, then you are ready to go. It is probably best to start with one of the simple pieces in order to develop your skills, patience and accuracy before moving on to the more ambitious pieces. Refer to the skill level rating on each page to understand how easy or challenging each piece will be to complete.

MOSAIC 1: HARBOUR BOATS

THIS NATURALISTIC, PEACEFUL SCENE, EVOCATIVE OF SEASIDE HOLIDAYS,
WOULD HAVE A CALMING EFFECT IN ALMOST ANY ROOM. THE DESIGN HAS
BEEN RENDERED IN CERAMIC TILES SO THAT THE PLANKS OF THE BOATS'
HULLS CAN BE CUT FROM SINGLE, LARGE PIECES.

Skill level: 2

Materials

Standard-size vitreous tiles
Estimating tile quantities,
see page 11

Order of work

1 Begin with the anchor in the
foreground which is a point of focus.
Make it appear embedded in the
sand rather than floating in space.

2 Move on to the first boat,
beginning with the portholes, then
do the central band that runs around
the hull. The windows in the
deckhouse of the boat are cut as
single, large chunks of tile.

3 Now tile the gulls in the
foreground: start with the details of
the eyes and beaks, then move
downwards, filling the bodies, and
outwards to create the wings.

4 Follow the same order for the
second boat as for the first.

VARIATION: PASTELS

**Colour
variation**
As an alternative
to natural, earthy
browns and blues
*try a softer,
bleached-out*
set of pastel
colours to give
the effect of an
old, hand-tinted
photograph.

5 Complete the stones on the beach
then the large, sandy areas, following
the fill shown in the illustration to
give a sense of perspective.

6 The sea can be filled haphazardly,
mixing areas of blue and white, but
cut the tiles along the
edge carefully to create
the fullness of the waves
breaking on the shore.

7 Begin the harbour wall
by carefully dovetailing
the circles of the life
buoys.

8 Fill in the rows of stone
blocks: cut these as
simple rectangles but then
nibble the corners to give
a rounded, uneven effect
like real stones.

9 Another seagull:
follow the order of
tiling as before.

10–14 Work through the houses in
order from foreground to
background. Begin each with the
window and door detail, then
complete the walls with large tile
pieces. The roofs can be made from
long strips of tile laid parallel. Some
of the walls of the houses can be
made in the same way to suggest
painted weatherboards.

15 Make the circling gulls from
slivers of tile.

16 Cut rounded, billowing tiles for
the clouds.

17 Finish with a simple, plain
fill for the background sky.
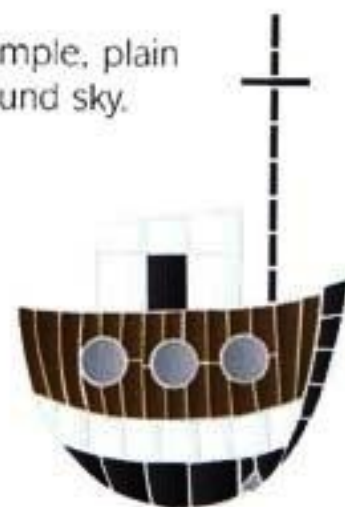
ORDER OF WORK KEY

TILE CUTTING AND PLACEMENT GUIDE

COLOUR PALETTE

Main panel   Variation

PANEL TRANSFER GRID

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 59 x 54 cm (23¼ x 21¼ in.).
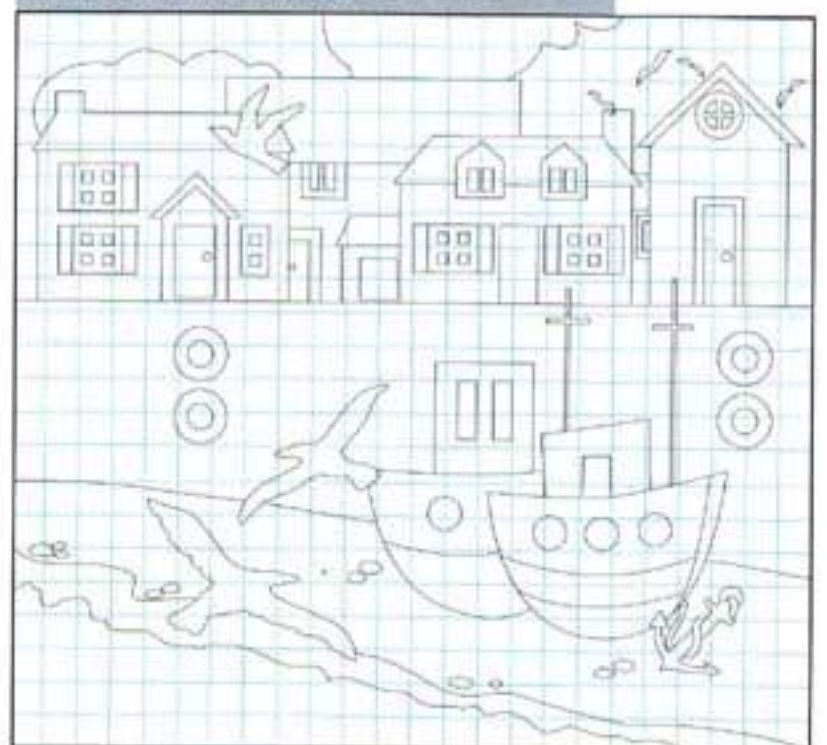
MOSAIC 2: TATTOOED HEART

BASED ON AN OLD-FASHIONED TATTOO, THE CENTRAL 'SASH' RUNNING ACROSS THE HEART WOULD NORMALLY FEATURE THE NAME OF A LOVED ONE OR A MOTTO. YOU CAN ADAPT THE DESIGN TO INCLUDE A NAME, MESSAGE OR SLOGAN. THIS COLOUR VARIATION USES THE TRADITIONAL RED AND BLUE OF THE TATTOOIST'S INK.

Skill level: **2**

Materials

Standard-size vitreous tiles
Estimating tile quantities,
see page 11

VARIATION: DARK AND DRAMATIC

ORDER OF WORK KEY

COLOUR PALETTE

Main panel   Variation

Order of work

1 Begin with the sash: either start with the dots, or, if you are going to include a motto, draw up and then tile the lettering.

2 Next complete the red centre panel of the heart and then the surrounding trim, placing the dark 'dashes' of tile first.

3 Now for the centre of the flowers. Cut splinters of tile to give the sharp, pointed effect of their petals.

4 Next tile the surrounding doves.

5 Move on to the stars.

6 Finish with a simple, flat fill for the background.

Colour variation

A darker, more dramatic background is used in this version, with a warm yellow accentuating the flowers. The heart, however, remains blood red.
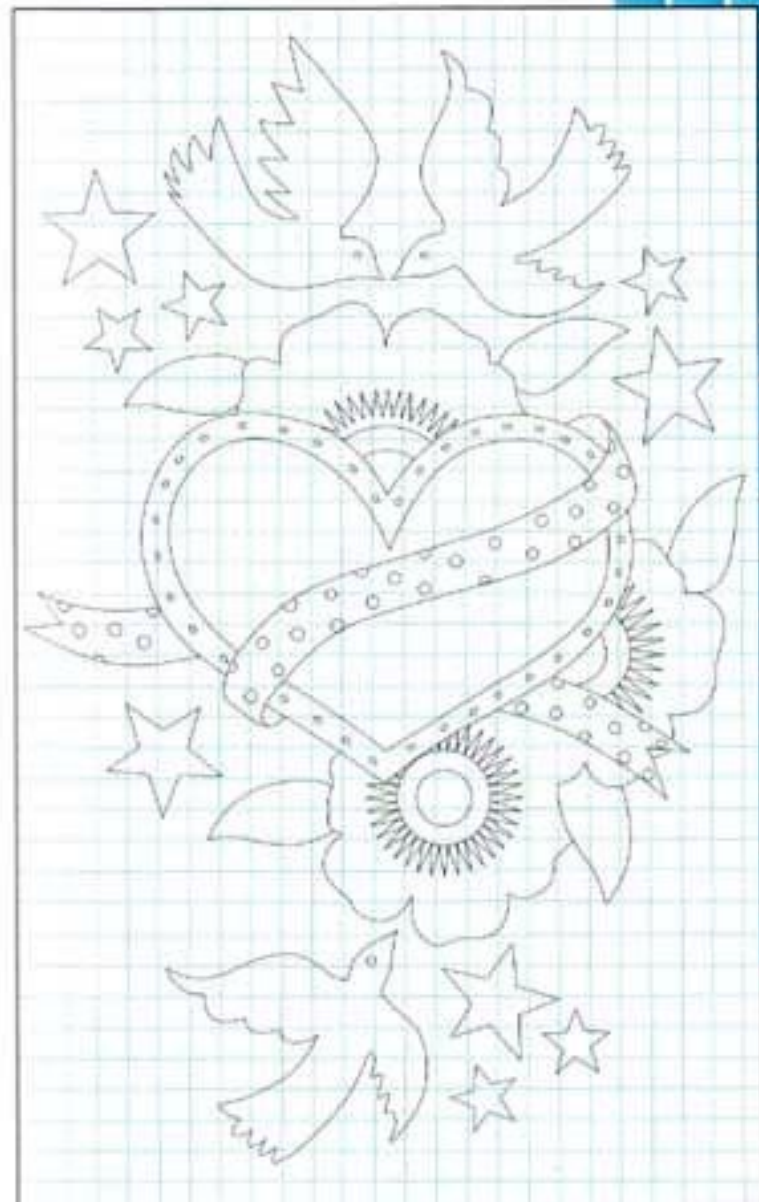
Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 95 x 59 cm (37½ x 23¼ in.).

TILE CUTTING AND PLACEMENT GUIDE

PANEL TRANSFER GRID

MOSAIC 3: STAN AND OLLIE

A PORTRAIT OF THE BELOVED COMEDY DUO, WHICH CAPTURES THE GENTLE WARMTH OF THEIR HUMOUR. IT MAY APPEAR DAUNTING, BUT THE DESIGN USES JUST THREE COLOUR TONES, AND PROVIDED YOU TAKE GREAT CARE WITH THE CRUCIAL DETAILS OF THE EYES AND MOUTHS YOU WILL BE ABLE TO CREATE THIS 'PHOTO-REALIST' EFFECT.

Skill level: 3

Materials

Standard-size vitreous tiles
Estimating tile quantities,
see page 11

Colour variation
Warm brown and ochre
tones give a sepia effect
to this version.
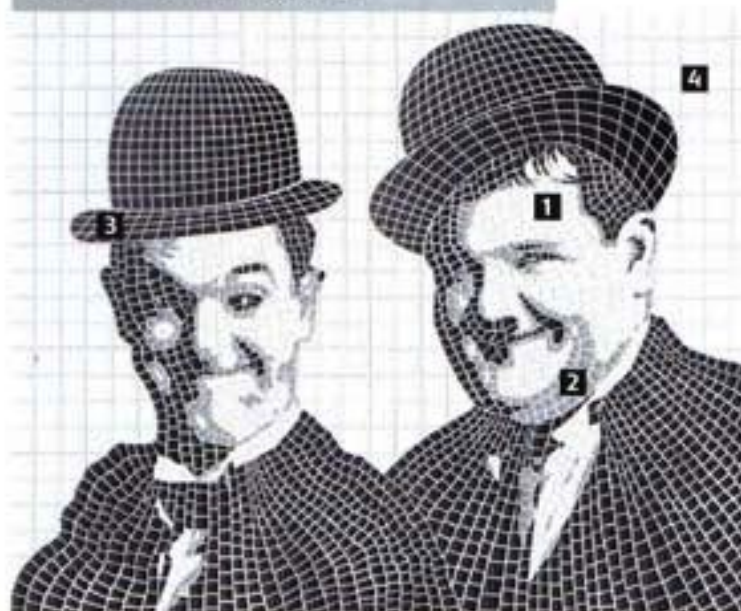
ORDER OF WORK **KEY**

Order of work
1 Begin with the pale/highlight areas of the faces.

2 Move on to the mid-tones: follow the outlines of the design as accurately as possible, nibbling at tiles to create accurate, soft curves.

3 Complete the dark areas. Although the design is flat, you can suggest the form of the hats and figures by using the flow of the fill to give shape.

4 Finish with the background as either a flat-fill or contouring around the figures.


VARIATION: SEPIA

PANEL TRANSFER GRID

COLOUR PALETTE

Main panel   Variation

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 59 x 72 cm (23¼ x 28½ in.).

TILE CUTTING AND PLACEMENT GUIDE

MOSAIC 4: SHAPE PANEL

THIS MODERN PIECE UTILIZES SIMPLE GEOMETRIC SHAPES. THE
STRENGTH OF THE DESIGN DEPENDS ON GOOD SCALING AND
DRAWING UP OF THE DESIGN, AS WELL AS VERY NEAT TILING.
HERE THE DESIGN IS RENDERED AS A LONG PANEL, BUT THE
SQUARES COULD BE POSITIONED AS A 3 X 3 GRID.

Skill level: **2**

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

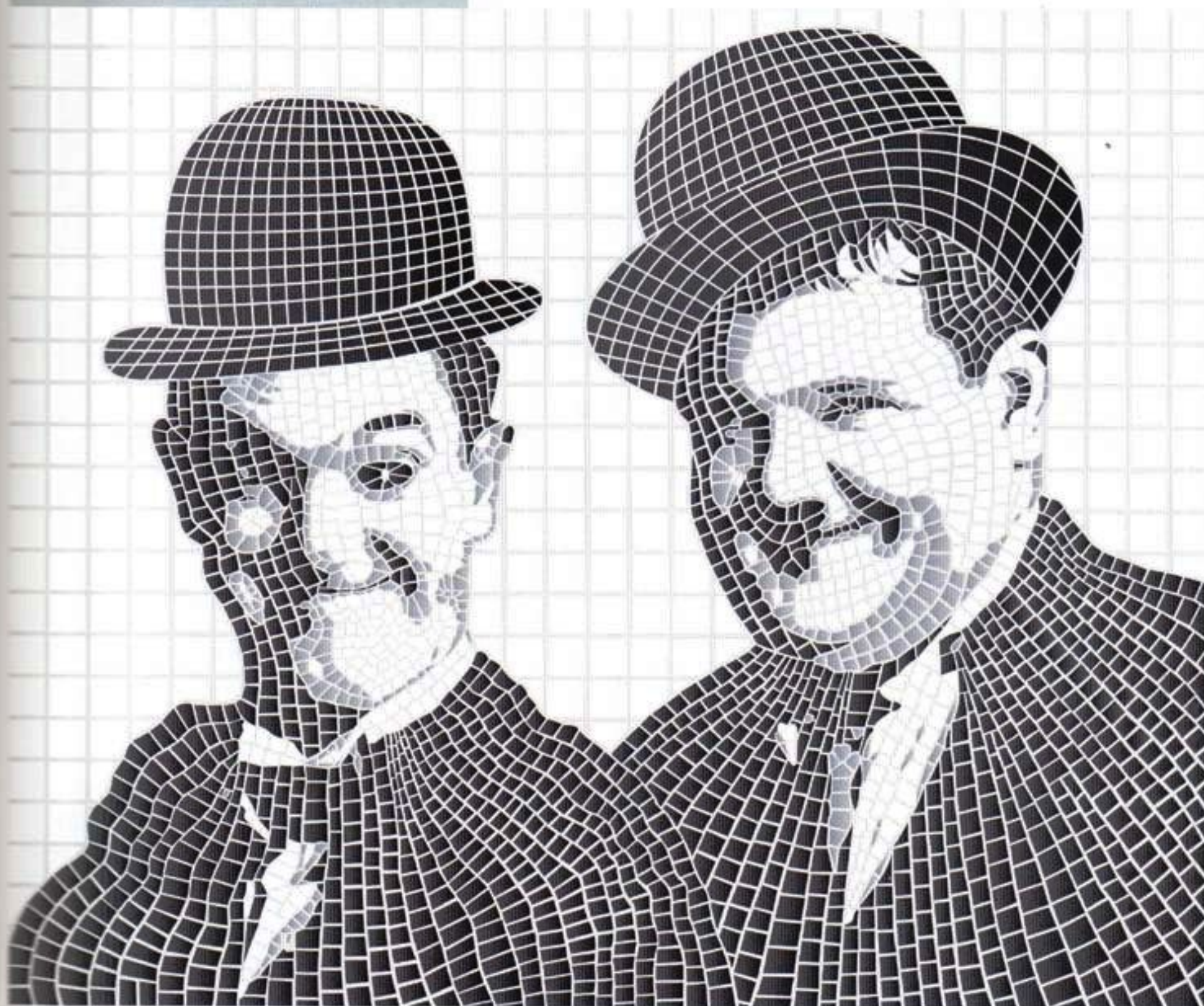ORDER OF WORK **KEY**

Order of work

1 Start from the furthermost left square (or top left-hand corner if creating the design as a grid).

2 Tile the innermost star, then work outwards, completing each concentric star before infilling the background.

3 Start with the horizontal stripes at the very top, making sure they are absolutely straight, then continue down completing a row at a time.

4 Complete the circles as for the star, working out from the centre, one colour band at a time.

5 Draw a vertical and horizontal centre-line to exactly position the corners of the diamonds by measuring the same distance each side from the centre where the lines cross.

6 The heart is a difficult shape that requires careful tapering cuts of nearly every tile to ensure they create a smooth curve.

7 Again, for the vertical stripes, establish that the left one is completed absolutely straight to establish a guide for each successive band.

8 Concentrate on keeping the petals symmetrical. Diagonal guidelines and concentric circles drawn with a pair of compasses will help you place the tiles accurately.

9 Draw intersecting diagonal lines from the corners of the square and place the smallest centre square, working outwards a square at a time.

10 Each 'layer' of this pattern is made up of two squares, offset at 45 degrees. Use horizontal and vertical centre-lines in combination with corner-to-corner diagonals to help you draw up each pair of squares, then rub out the overlapping lines to create the finished, 16-sided star shapes. Again, fill from the centre.
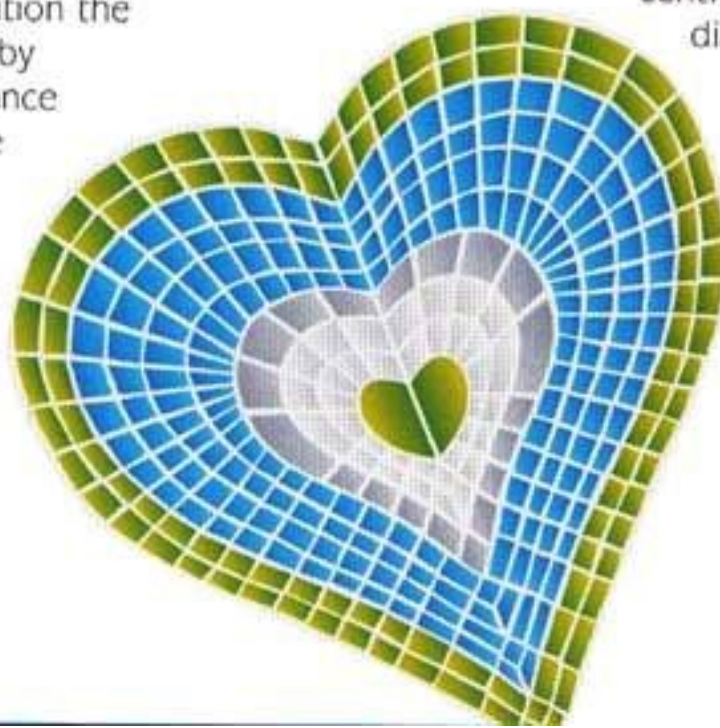
FOLD OUT
THE FLAP

Colour variation

Hotter colour palette
with hot pinks, mauves
and reds.

COLOUR PALETTE

Main panel	Variation

Suggested dimensions

To scale and transfer the design
follow the techniques described on
pages 18–19. Size of design:
20 x 179 cm (8 x 70½ in.).

TILE CUTTING AND PLACEMENT GUIDE

PANEL TRANSFER GRID

MOSAIC 5: RETRO ROSES

THIS STYLIZED DESIGN HAS A 1950s LOOK. THE
ROSE PETALS ARE SIMPLIFIED LIKE A
STENCIL DESIGN, AND THE WHOLE
PALETTE REQUIRES JUST SIX
DIFFERENT COLOURS.

Skill level: **4**

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

Order of work

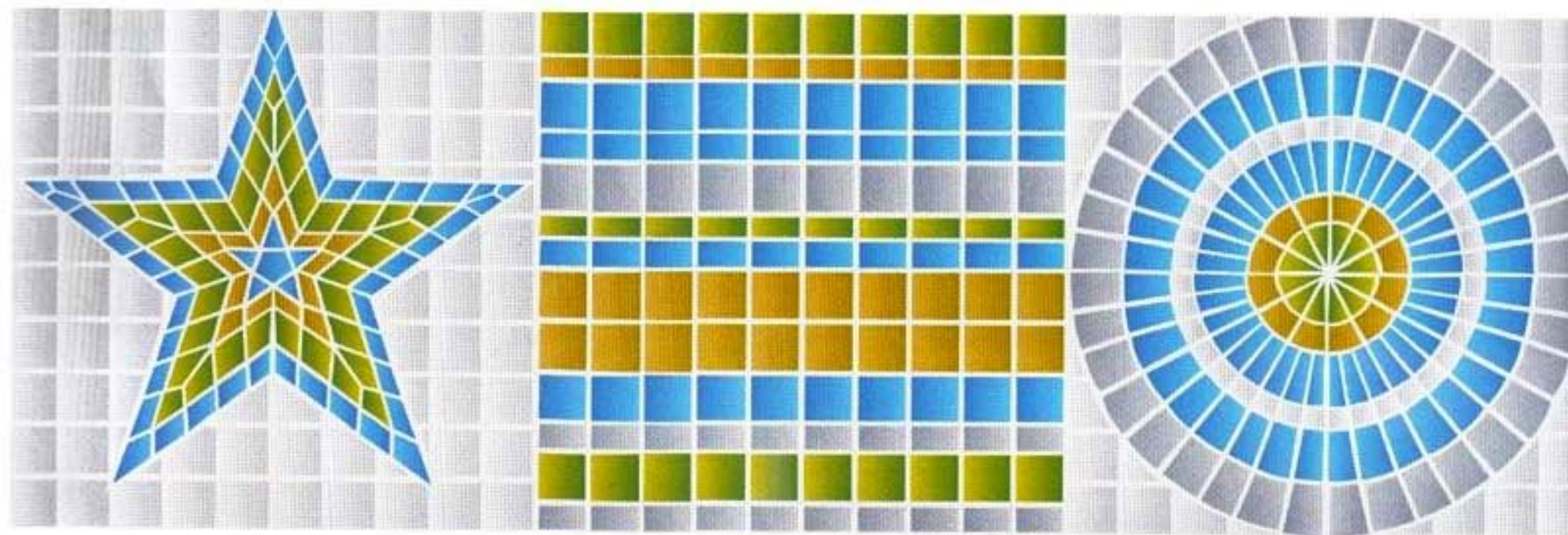**1** Depending on the size, you can cut each of the polka dot circles on the vase from a single tile. A crackle fill around the circles will give a more 1950s feel and avoids the problem of following the shape of the vase that a regular fill demands.

2 Begin the smaller of the roses by completing the darker-toned areas first, keeping the curves smooth by using small cuts.

3 Complete the lighter-toned areas of the petals.

4 This smaller bud follows the same order as the flowers.

5 Do the same for the larger flower: the darker tones first, then the light areas. Then tile the stalks in a dark tone.

6 The leaves are abstracted with a simple outline. A symmetrical fill will suggest the vein of the leaf.

7 Complete the stripes of the background wallpaper – keep them even in thickness and spacing.

8 Use a regular, rectangular fill for the rest of the wallpaper.
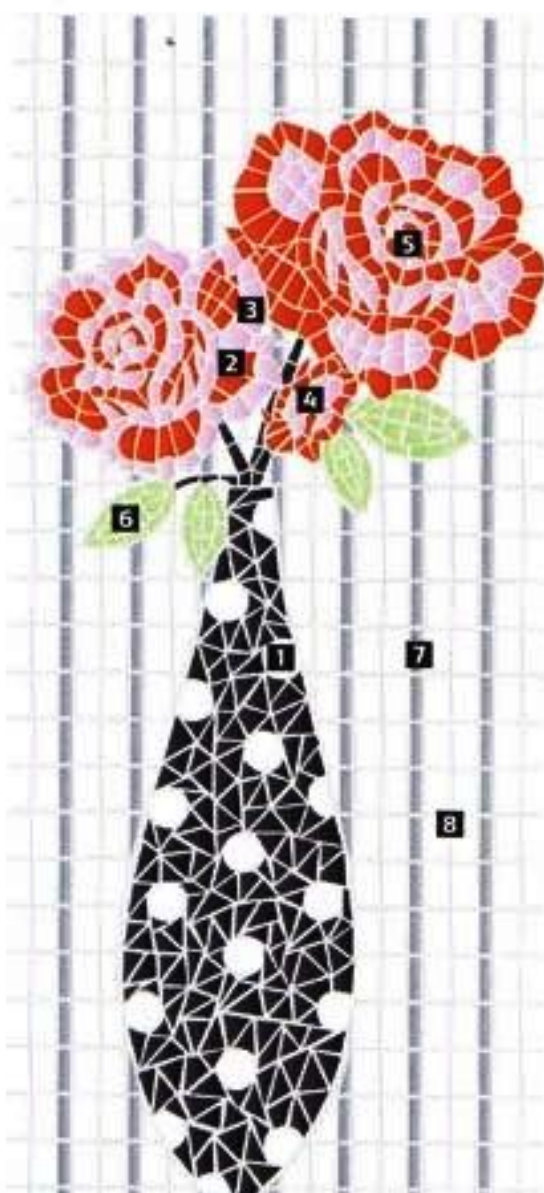
ORDER OF WORK **KEY**

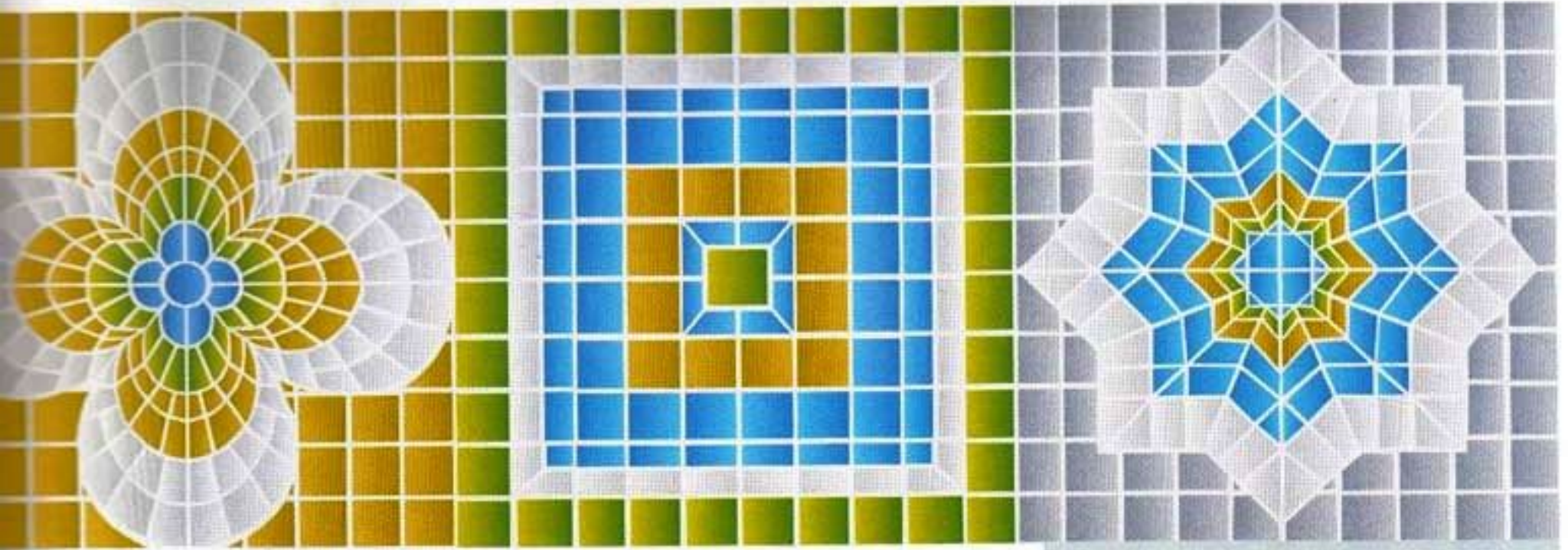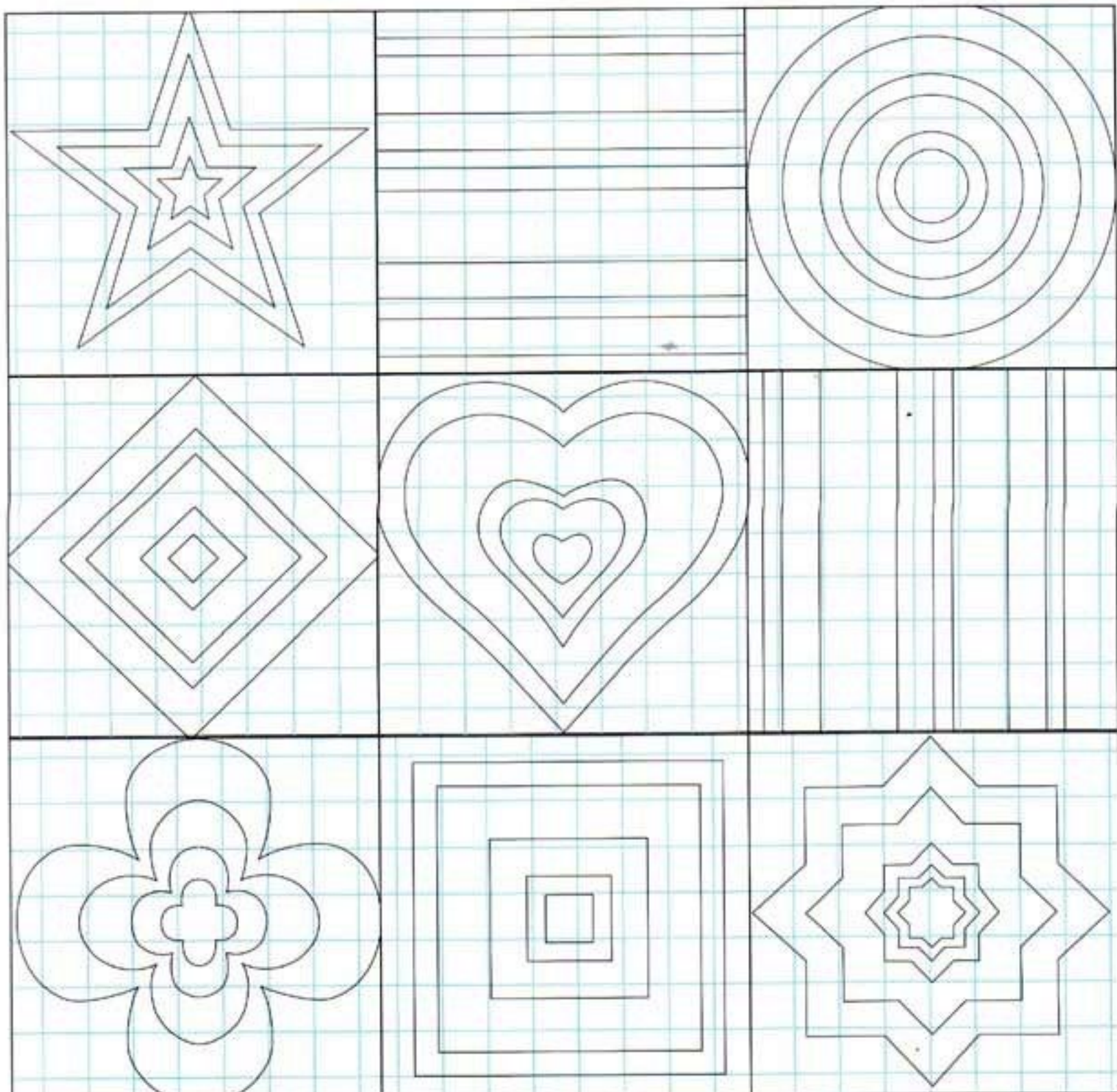PANEL TRANSFER GRID
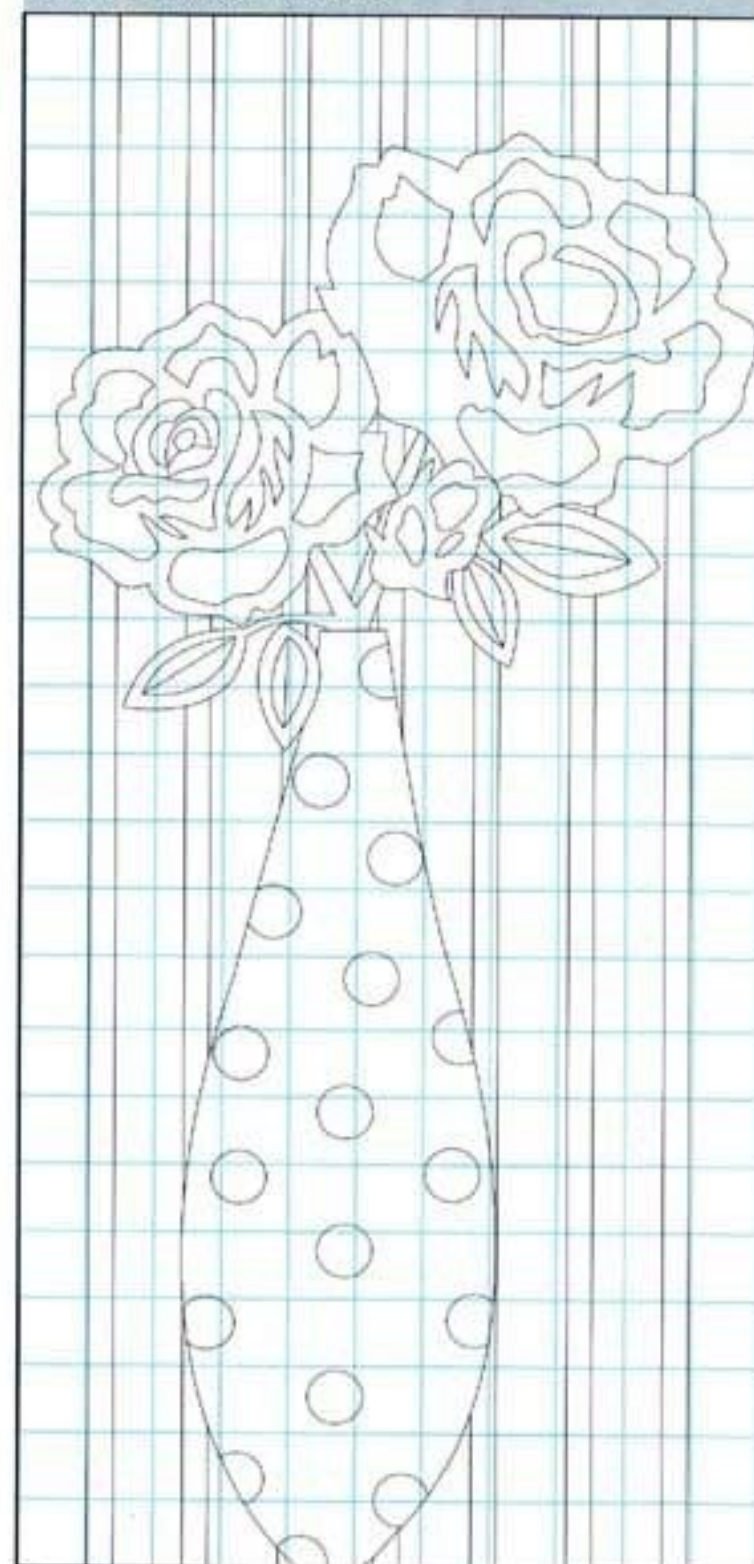
Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 56 x 26 cm (22 x 10¼ in.).
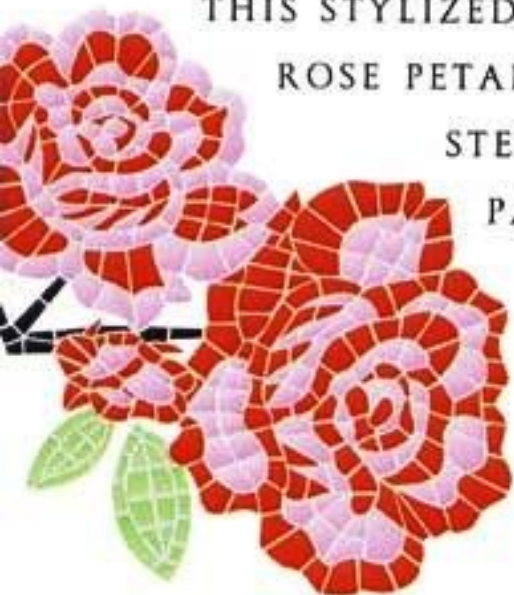
COLOUR PALETTE

Main panel		Variation	

VARIATION: GARISH

Colour variation

This version uses a garish blue, with one of the roses in a complementary pink shade.

MOSAIC 6: DOLL'S HOUSE

THIS HOMELY DOLL'S HOUSE SUGGESTS THE OLD HOUSES FOUND IN NEW ENGLAND. YOU COULD PERSONALIZE IT TO MATCH ELEMENTS OF YOUR OWN HOME: THE NUMBER ON THE DOOR, THE EXTERIOR COLOUR OR CURTAINS. THE WEATHERBOARD EFFECT IS ACHIEVED BY USING STRIPS OF TILES. YOU COULD ALSO GIVE THE PICTURE A 'WINTRY' FEEL BY COVERING THE ROOF IN SNOW AND PLACING HOLLY ON THE DOOR TO MAKE A CENTREPIECE FOR YOUR CHRISTMAS DECORATIONS.

VARIATION: WARM PALETTE

Colour variation
This variation uses a warmer palette, with beige details.

Skill level: 3

Materials

Standard-size vitreous tiles
Estimating title quantities,
see page 11

ORDER OF WORK KEY

Order of work

1 Begin the door with the details of the letterbox and door handle. You could simplify the door, placing your own house number within the rectangular space instead.

2–6 For all the windows begin with the frame then the sill, then move on to the curtains where you can introduce any variety of patterns and designs.

7 The weatherboarding is emphasized by narrower bands of darker tiles, cut neatly and carefully to get the feeling of straight, ruled lines.

8–10 The upper windows follow the previous order with the addition of the small gables above.

11 For the roof, start from the ridge, working down. Make this very simple by using a rectangular fill, then work outwards to create the angled edges. For more naturalistic looking tiles, you will need to draw up receding lines for all the tiles which will involve a large number of very accurate cuts.

12 Finish off with the tiles for the chimney, offsetting small rectangular tiles in alternating rows exactly as a bricklayer would.

PANEL TRANSFER GRID

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 94 x 57 cm (37 x 22¼ in.).

TILE CUTTING AND PLACEMENT GUIDE

MOSAIC 7: MASK

THIS DESIGN IS BASED ON A SMALL PAPIER-MÂCHÉ MASK FROM THE ASHMOLEAN MUSEUM IN OXFORD, ENGLAND. THE FIRST COLOUR VARIATION IS VERY CLOSE TO THE ORIGINAL COLOURS. THE DESIGN WORKS BEST IF YOU CUT THE BASEBOARD TO THE OUTLINE OF THE MASK, OTHERWISE SURROUND THE MASK WITH A WHITE OR NEUTRAL BACKGROUND.

Skill level: **2**

Materials

Standard-size vitreous tiles, glass costume 'jewel' *bindis* (the ornamental mark worn by Hindu women on their foreheads) Estimating title quantities, **see page 11**

Order of work

1 Begin with the eyes, trying to create as near perfect a circle as possible to give a staring look. The white of the eye is created using two triangles of tile, with a concave curve cut to fit around the iris. The rim is cut with small tiles. The 'dots' are made with small circles of tiles to which you could glue glass jewels or sequins after grouting.

2 To create the nose: cut and lay the tiles for the nostrils first, then tile upwards, tapering the line to a fine point: keep the curve of the line as smooth as possible.

3 Next, tile the mouth and the moustache taking care to get the shape of the tight, curled ends.

4 Place the dimple on the chin, the markings on the forehead and the shapes on the cheeks, then the hairline and eyebrows. Fill the face with a contoured fill that winds around the facial details.

5 Move on to the hat, starting with the smallest details then working outwards. Work to ensure the symmetry of the design, establishing the central band first.

6 Now complete the inner shape of the ear and the earring before infilling the whole shape.

7 The necklace is completed next – the beads are too big to cut from a single tile, so use triangular cuts and place these like slices of a tiny pie.

ORDER OF WORK **KEY**

VARIATION: COOL PALETTE

Colour variation

This blue-coloured version is slightly cooler – it could be decorated with jewels or a *bindi*.

Suggested dimensions
To scale and transfer the design
follow the techniques described on
pages 18–19. Size of design:
59 x 42 cm (23¼ x 16½ in.).

COLOUR PALETTE

Main panel   Variation

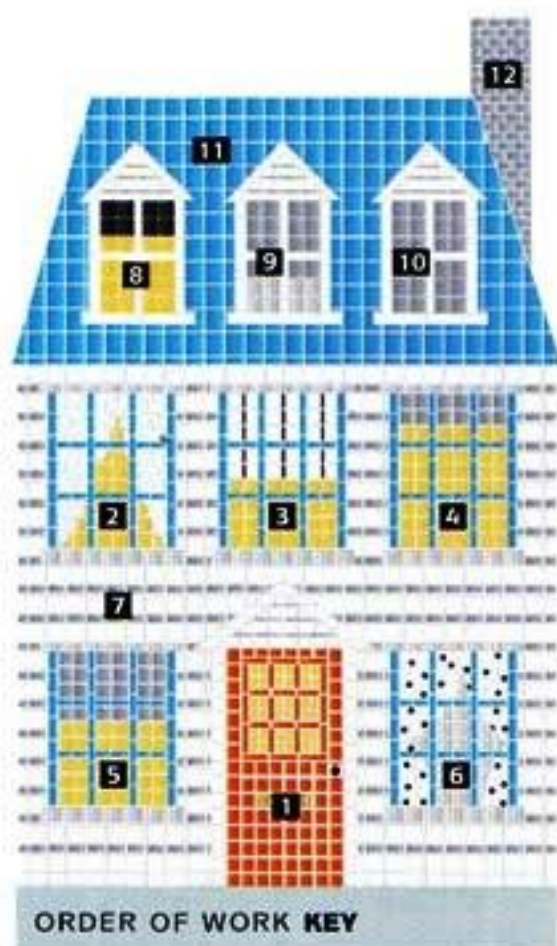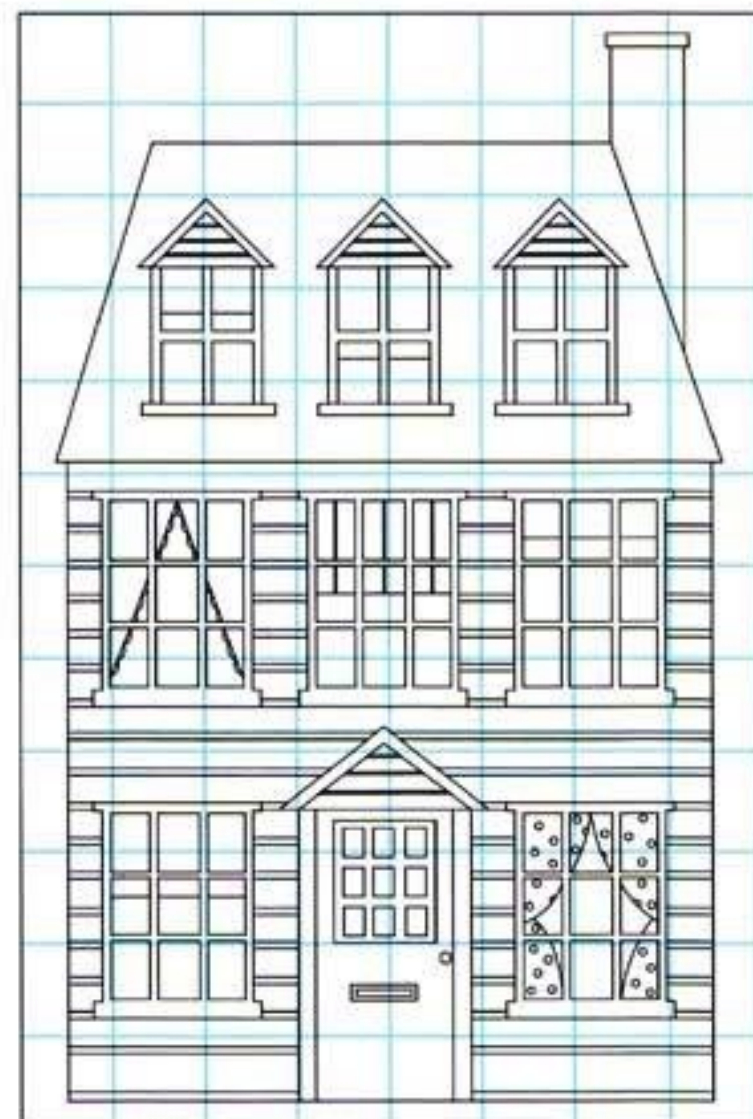TILE CUTTING AND PLACEMENT GUIDE

MOSAIC 8: FEMME FATALE

THIS SUMPTUOUS, DECADENT PIECE HAS A HOST OF PATTERNS
AND COLOURS FRAMING THE CENTRAL, MESMERIZING FIGURE
WHO APPEARS LIKE SOME FILM STAR OF THE SILENT SCREEN. THE
LUSCIOUS MIXTURE OF REDS AND PINKS ALMOST SEEMS TO CARRY
THE HEAVY SCENT OF ROSES.

Skill level: **3**

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

Order of work

1 The few pieces of tile that make the eyebrows, lips
and eyes are vital to establish the shape of the face and
are the centre around which the whole picture works.
Persevere until you have cut the pieces exactly and
discard any that are even slightly imperfect, or you may
regret it later. Fill the face following the contours of the
eyes and cheekbones. You can attempt some very light
shadowing if you have any subtle, off-white tiles.

PANEL TRANSFER GRID

Suggested dimensions

To scale and transfer the design follow the
techniques described on pages 18–19.
Size of design: 73 x 55.5 cm (28¾ x 21⅞ in.).

2 Place the
flower in the hair.
(When the piece
is complete and
grouted, you
could embellish
this with
diamanté stones.)

3 Do the streaks
in the hair first,
then the mass of
the hair.

4 Next, place the
jewellery. Add
highlights, if you
wish, on the
bracelet and
rings.

ORDER OF WORK **KEY**

5 As with the face,
the arms, shoulders and hands should be contour-filled
to enhance their shape. Persevere with the hands in
particular to ensure that they are sufficiently delicate.
Bright red nails will help to elongate the fingers.

6 The polka dots are next; then surround these with the
main colour of the dress.

7 Place the central circle of the earrings then surround
each with petal-shaped tiles.

8 The zebra print is quite tight to fit together; start with
the black tiles, then fill in between.

9 For the flowers work outwards; the concentric shapes
of the petals gradually increase in size.

10 The background should be filled in with evenly sized
and equally spaced pieces of tile.

11 Split tiles into long rectangles and place these
carefully to create a thin, inner border.

12 Lay the semicircles of the outer border next, then the
triangular pointed 'caps'. Squeeze more petals into the
gaps in between and fill in the spaces that are left with
small fragments of tile.

VARIATION: SEPIA PHOTOGRAPH

Colour variation

This sepia-colour palette gives the sense of an old photograph, but the character still maintains her smouldering sultriness.

TILE CUTTING AND PLACEMENT GUIDE

COLOUR PALETTE

Main panel	Variation
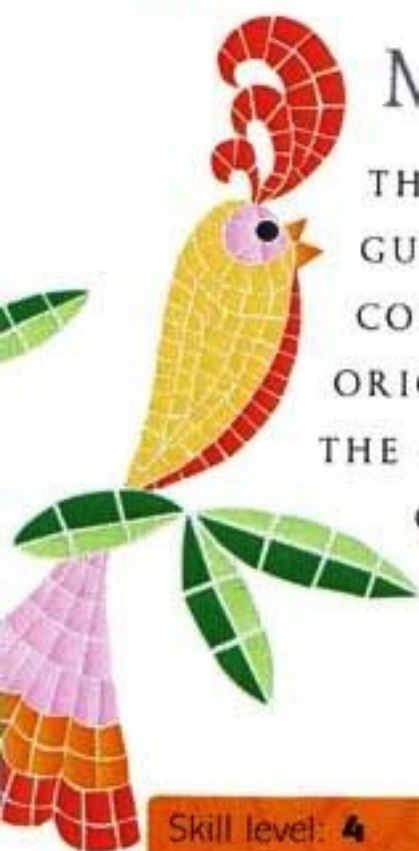
MOSAIC 9: TREE OF LIFE

THIS PIECE WAS INSPIRED BY THE WORK OF THE AUSTRIAN ARTIST GUSTAV KLIMT. IF YOU CAN AFFORD GOLD TILES THEN YOU COULD EMULATE THE RICH, GOLD ORNAMENTATION OF THE ORIGINAL. IF NOT, THIS INTERPRETATION IS JUST AS DRAMATIC – THE STRONG, BLACK BACKGROUND HELPS HOLD AND DEFINE THE COMPLEX, TENDRIL-LIKE DESIGN.

Skill level: 4

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

PANEL TRANSFER GRID

Colour variation
This version utilizes a softer pink to provide the framing colour to the birds. As in the first example, using the same colour palette for each bird establishes a visual path for the eye to follow.

VARIATION: SOFTER

COLOUR PALETTE

Main panel   Variation

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 105 x 80.5cm (41¼ x 31¾ in.).

ORDER OF WORK **KEY**

TILE CUTTING AND PLACEMENT GUIDE

Order of work

1 Begin with the heart of the tree, carefully cutting the tiles to give a neat outline to both the inner and outer areas of colour.

2 Now do the bodies of each of the birds, placing the eyes and two triangles of the beaks first.

3 Add the tails and wings to the bodies, fanning outwards, completing each band of colour one after another.

4 Now place all the leaves. Each leaf is made up of two tones of colour, so work down the design completing one half first, working from the centre line of the leaf, before doing the mirror image in the second colour.

5 The trunk and branches are tricky as the fill should have a continuous, curvaceous look but, at the same time, you need to work around the shapes of the birds and leaves.

6 Finish off the background. Again, try and follow the shape of the trees to accentuate the curves of the design, patiently cutting around the foreground detail.

MOSAIC 10: BLOOMING FLOWERS

THIS TRADITIONAL STILL LIFE DESIGN IS BURSTING WITH COLOURS
AND SHAPES. AN ABUNDANCE OF FLOWERS SPILLS TO THE GROUND
AND INTO THE PATTERN OF THE VASE ITSELF.

Skill level: 2

Materials

Standard-size vitreous tiles or household
ceramic tiles
Estimating tile quantities, **see page 11**

ORDER OF WORK KEY

PANEL TRANSFER GRID

Order of work

1–10 Follow the same process for all the flowers. Begin with those in the front of the picture – those that mask other flowers that are behind them. Always work from the centre outwards, keeping the radial fills even and balanced around the centres. The small circles and stamens require little cuts and careful placement.

11–12 The flowers on the vase work in the same way, and are then surrounded by a crackle fill to create the body of the vase.

13 Place the flower on the floor.

14 Begin the butterfly with the body and then place the patterns of the wing; cutting the pieces for each wing to match its opposite number. Fill the surrounding areas of the wings and then place the antennae, cutting tiny shards of tile for these.

15 To make the background easier the spaces between the flower petals are filled first with smaller pieces of tile. The bulk of the background is then laid as a simple grid in the same colour.

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 63 x 34 cm (24¾ x 13⅜ in.).

VARIATION: DARKER TONES

Colour variation

This variation is just as bright as the main one, but with a darker set of tones and the background providing more weight.

COLOUR PALETTE

Main panel   Variation

MOSAIC 11: BUTTERFLIES

THESE BUTTERFLIES COULD BE PLACED TOGETHER IN A FRAMED BACKGROUND ON A WALL, OR ALTERNATIVELY, TILED ONTO BASEBOARDS CUT OUT TO THEIR OUTLINE USING A JIGSAW. THIS WOULD CREATE THREE SEPARATE BUTTERFLIES, WHICH COULD BE POSITIONED WHEREVER YOU LIKE. THIS PIECE CALLS FOR BRIGHT, PRETTY COLOURS, WHICH YOU COULD KEEP VERY SIMPLIFIED, OR YOU COULD WORK FROM PICTURES OF REAL BUTTERFLIES, REPRODUCING THE WONDERFUL ABSTRACT DESIGNS OF NATURE.

Skill level: 2

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

Order of work

1 First butterfly: begin with the main body of the butterfly. If producing these as cut-outs do not attempt antennae as they would be too fragile, but you can include these using tiny, contrasting tones if a background surrounds them.

2 Then move to the wings. Each butterfly is symmetrical, so that you can scale up your drawing of the body and one wing – ideally on to tracing paper – transfer one wing to your baseboard, then turn over the tracing and 'rub down' the wing on the other side. Begin tiling the smallest details – the centre of the flowers – then work your way out, completing the flower detail a colour band at a time.

3 The backfill follows the shapes of the flowers.

VARIATION: MONOCHROME

Colour variation

A colour palette of black, white and shades of grey makes an interesting contrast to the brightly coloured palette.

4 Second butterfly: the second butterfly uses heart motifs. Again, complete the body first. Then place the centre of the hearts.

5 Work outwards for each heart, banding around the centre in each colour.

6 Now outline the wings with a double line of very small, square-cut tiles and finish with a chequerboard fill, fitting each piece to check its accuracy before gluing it down.

7 Third butterfly: once again complete the body of the butterfly first.

8 Now place the centres of the circles.

9 Surround these with radial fills of carefully dovetailed tiles.

10 Finally, complete the wings with a crackle fill.
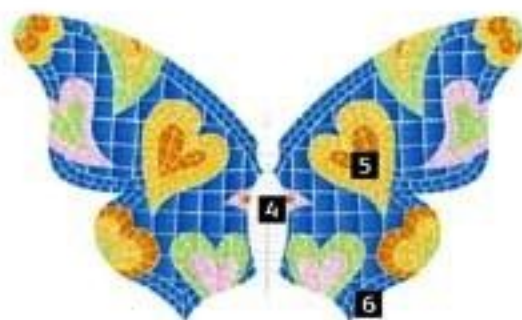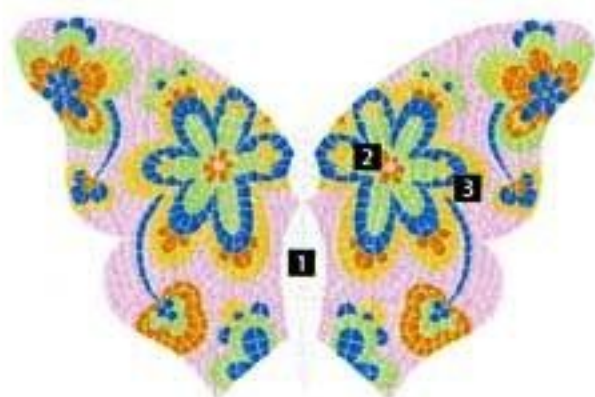
ORDER OF WORK KEY

COLOUR PALETTE

Main panel	Variation

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of each butterfly: 34 x 51 cm (13⅜ x 20 in.).

TILE CUTTING AND PLACEMENT GUIDE
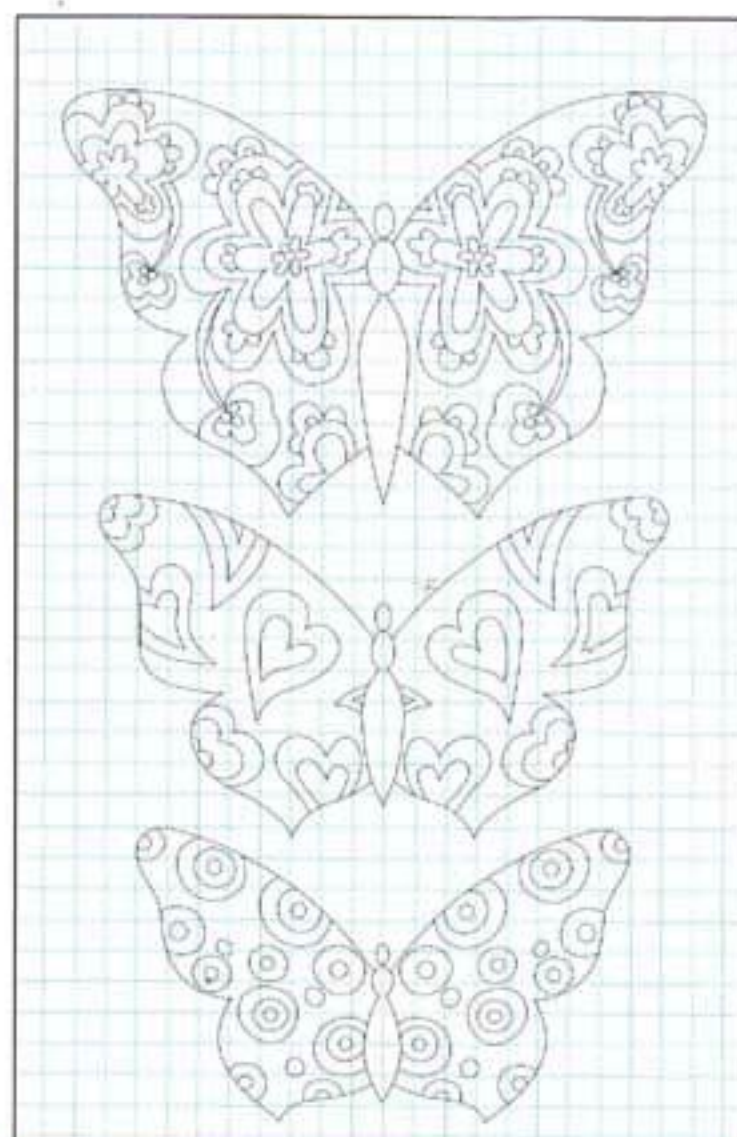
PANEL TRANSFER GRID

MOSAIC 12: GRAPEVINE

THIS IS A LATE SUMMER VINE BEFORE THE LEAVES TURN
BROWN, BUT IN A COOL COLOUR PALETTE WITH WHITE
GRAPES AND SUBTLE BLUES AND GREENS. IF YOU WANT TO
WORK THIS DESIGN AS A REPEATING BORDER ALONG A
WALL, THEN YOU WILL NEED TO EXTEND THE DRAWING SO
THAT THE MAIN BRANCH OF THE VINE MEETS IN THE
CORRECT PLACE AT THE START OF THE NEXT REPEAT.

Skill level: 2

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

ORDER OF WORK KEY

Order of work

1 Start with the bunches of grapes, placing a highlight
tile of white, or a light pearlescent hue; then, if you have
two tones of the grape colour that are very close,
surround the highlight with the lighter tone.

2 Lay the veins of the leaves first, giving them a fine,
pointy shape. The fill works around the beautiful
symmetrical shape of the leaf: study a real vine leaf
if you can.

3 The main stem requires neat, precise
cutting to make a smooth curve.

4 For the curly fronds cut the tile pieces as narrow as
you can.

5 Use a regular, rectangular fill for the background.

FOLD OUT
THE FLAP

COLOUR PALETTE

Main panel   **Variation**

Colour variation

This version of the design is warmer and more reminiscent of autumn as the leaves of the vine start to go brown.

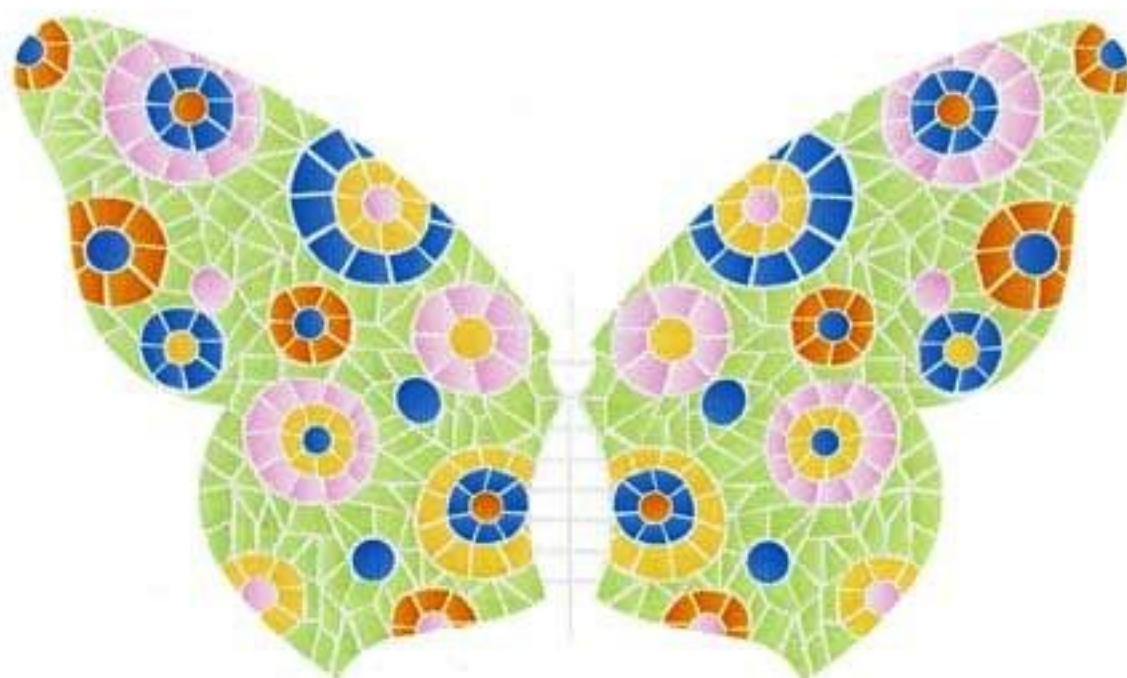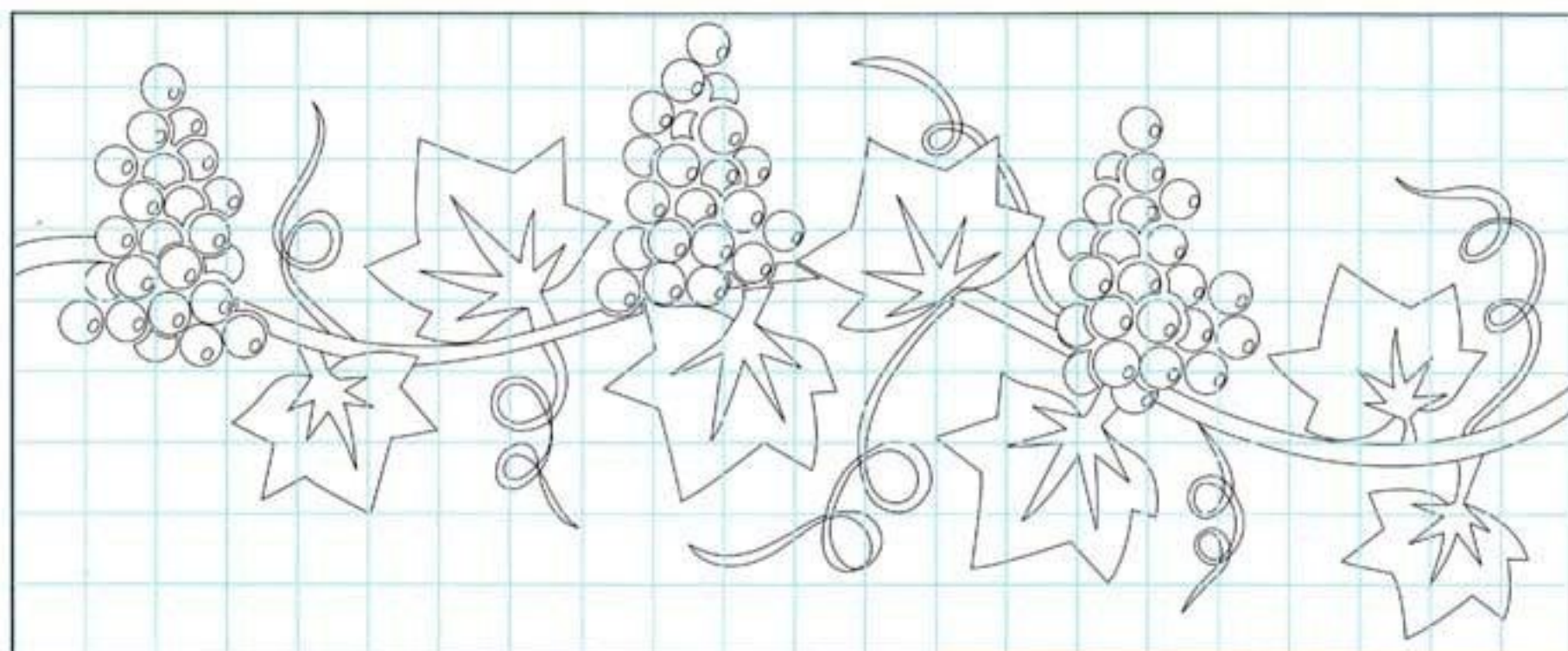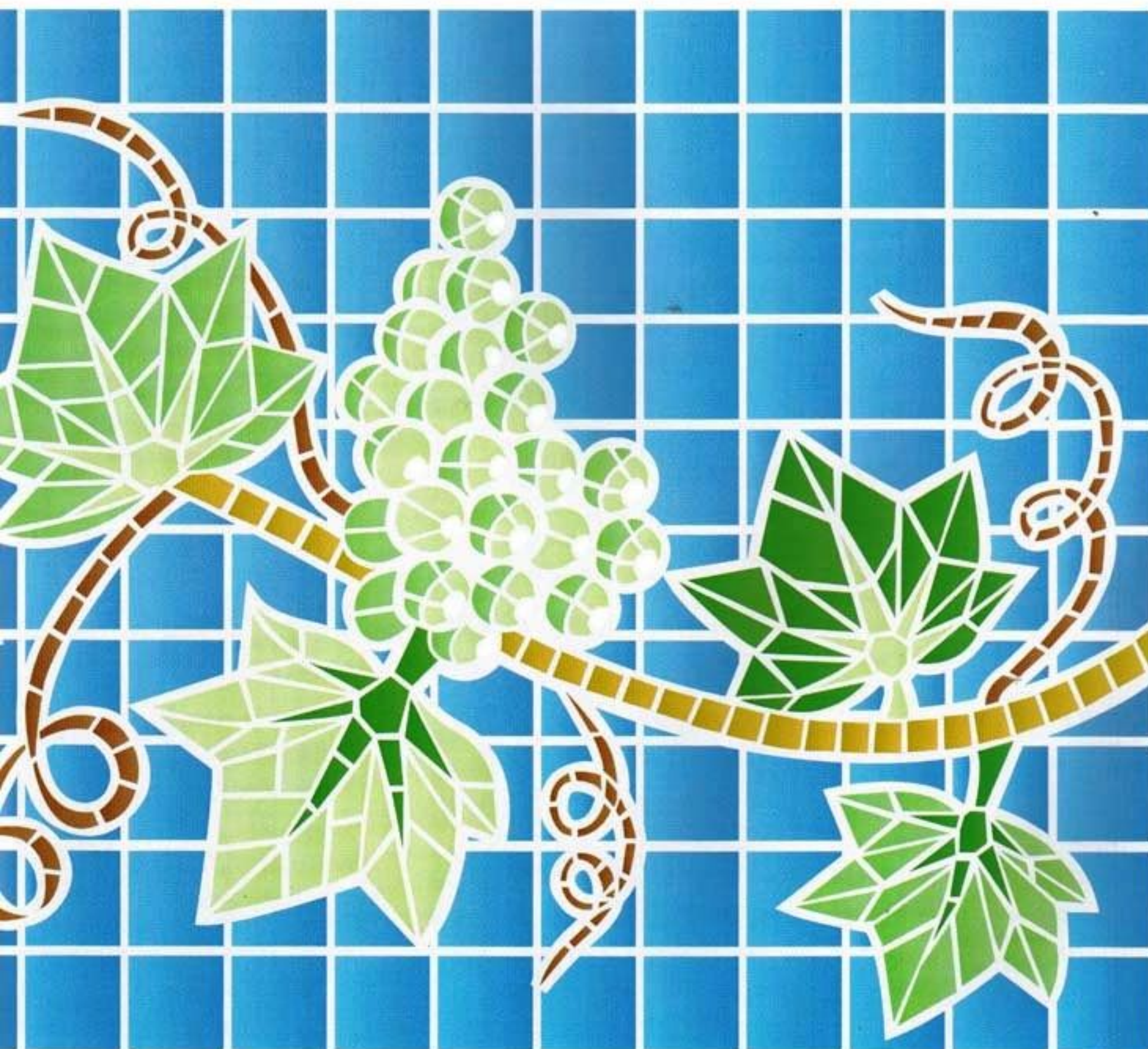TILE CUTTING AND PLACEMENT GUIDE

Suggested dimensions
To scale and transfer the design
follow the techniques described on
pages 18–19. Size of design:
22 x 52.5 cm (8⅝ x 20⅝ in.).

MOSAIC 13: CACTI

SUITABLE FOR A SUNROOM OR GARDEN AREA, THIS DESIGN WILL
WORK WELL BEHIND ALL SORTS OF PLANTS AND VEGETATION. THE
HOT, PINK COLOUR PALETTE GIVES A SULTRY, LUSCIOUS FEEL. USE
BRIGHTLY-COLOURED CERAMIC TILES, PERHAPS COMBINED WITH
BROKEN PIECES OF TERRACOTTA POTS, WHICH YOU COULD ADORN
WITH HAND-PAINTED MOTIFS ONCE THE PIECE HAS BEEN GROUTED.

Skill level: 2

Materials

Standard-size vitreous tiles or household
ceramic tiles
Estimating tile quantities, **see page 11**

VARIATION: TEMPERATE PALETTE

ORDER OF WORK KEY

Order of work

1 Begin with the patterns on the shelf, then
the main shelf fill which follows the curves
of the plant fronds.

2 Move on to the zigzag pattern on the first
pot, then complete the horizontal stripes
before tiling the bulk of the pot.

3 For the cactus spikes, use sharp, triangular
cuts, then surround these with a crackle fill
of green tiles.

4 The second pot is more complex: place
the circular-cut tiles first, then lay bands of
tapered tiles around these so that they
dovetail neatly together. Finish with a
background crackle fill that contrasts nicely
with the pots on either side.

5 The short, squat cactus combines sharp
triangular and rectangular tiles for the lower

half, with softer, petal-shaped cuts for the
crowning flower.

6 The way you tile the third pot should echo
the first, both in the colours and the size
and cuts of the tile pieces. Again start with
the patterned areas first.

7 Complete each dagger-like leaf of the third
cactus one at a time, starting with the
foremost one and working backwards. Use
two tones of green that are similar in hue.

8 Finally, do a simple grid fill in a vibrant
colour for the background. Cut the tiles so
they fit neatly round the pots and plants
leaving an even space for grout.

Colour variation

This variation is
slightly cooler and
less tropical with the
colours of the pots
toned down. Yellow
is a good alternative
if you find the pink
too garish.

PANEL TRANSFER GRID

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 48.5 x 72 cm (19⅛ x 28½ in.).

COLOUR PALETTE

Main panel		Variation	
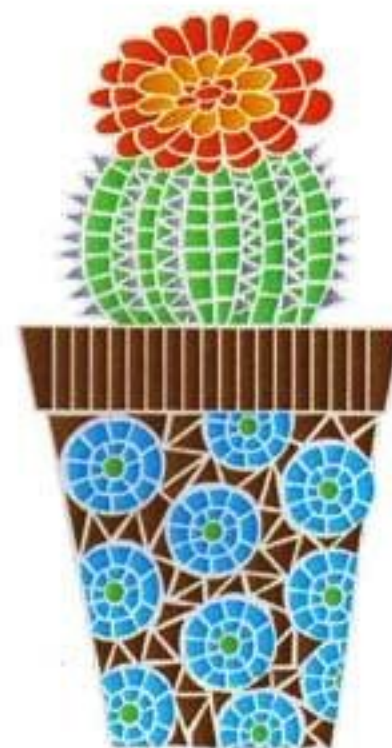
TILE CUTTING AND PLACEMENT GUIDE

MOSAIC 14: FANTASY FLOWERS

THE FLORAL MOTIF AND THE HOT TROPICAL
COLOURS IN THIS PIECE MAKE IT IDEALLY
SUITED FOR A SUNROOM OR GARDEN ROOM.

Skill level: 4

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

Order of work

1 Create the individual flower heads, working on the inner, circular centres first.

2 Complete the stalks and curly fronds.

3 Cut and place the leaves.

4 Complete the butterflies. You can substitute millefiori tiles for the small circular tiles that are used for the wing details.

5 The flying bird is a key element of the composition. The white dove could be replaced with an exotically coloured parakeet.

6 Create the perching bird at the foot of the design.

7 Place all the berries using small, circular-cut tiles.

8 Take particular care to make the arcs that create the point of the frame equal and balanced.

9 Complete the background fill: here a chequerboard is suggested but you could use an irregular or crackle fill if you want a different effect.

ORDER OF WORK **KEY**

VARIATION: RICH AND STRIKING
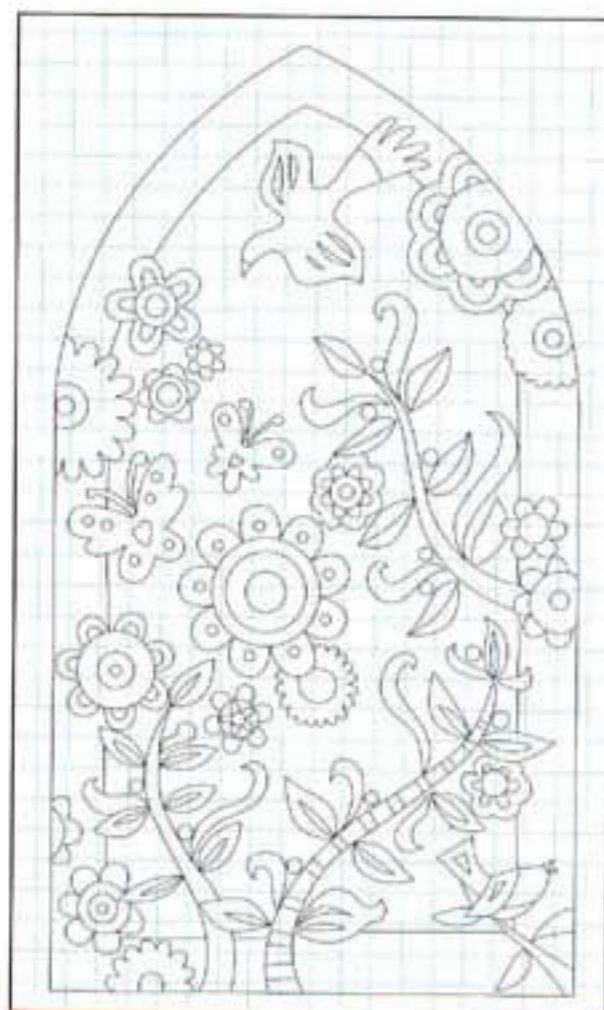
PANEL TRANSFER GRID

Colour variation

Try using a richer colour palette of warm browns, terracottas, reds and purples.

COLOUR PALETTE
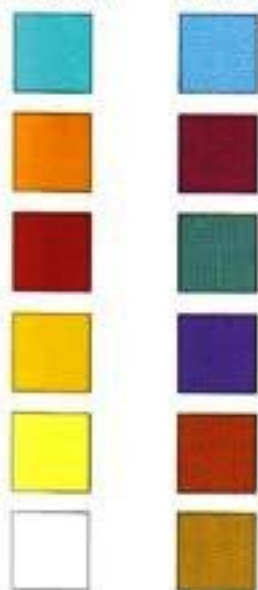
Main panel	Variation

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 68 x 36 cm (26¾ x 14¼ in.).
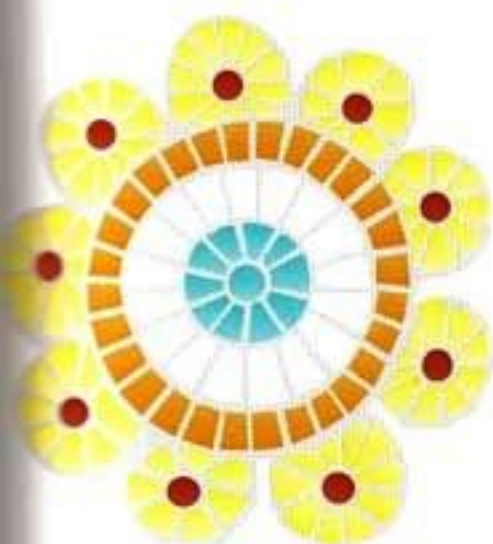
TILE CUTTING AND PLACEMENT GUIDE

MOSAIC 15: PEACOCK

THE DRAMATIC SHAPE OF THIS PEACOCK
PRODUCES A DESIGN THAT IS TALL AND
THIN, AND WHICH GIVES THE BIRD A
HAUGHTY AIR. ALTHOUGH QUITE
NATURALISTIC, THE EFFECT IS ALMOST
ABSTRACT BECAUSE OF THE RICHNESS OF
THE PEACOCK'S PLUMAGE. YOU CAN ADD
TO THE OPULENCE OF THE PIECE BY
USING GOLD TILES IN THE BIRD'S TAIL,
OR WHEN THE TILES HAVE BEEN
GROUTED, BY STICKING JEWELS OR OTHER
MATERIALS ONTO THE SURFACE OF THESE
AREAS OF PLUMAGE.

Skill level: 2

Materials

Standard-size vitreous tiles (preferably some metallic
or with gold streaks), jewels, diamantés
Estimating tile quantities, **see page 11**
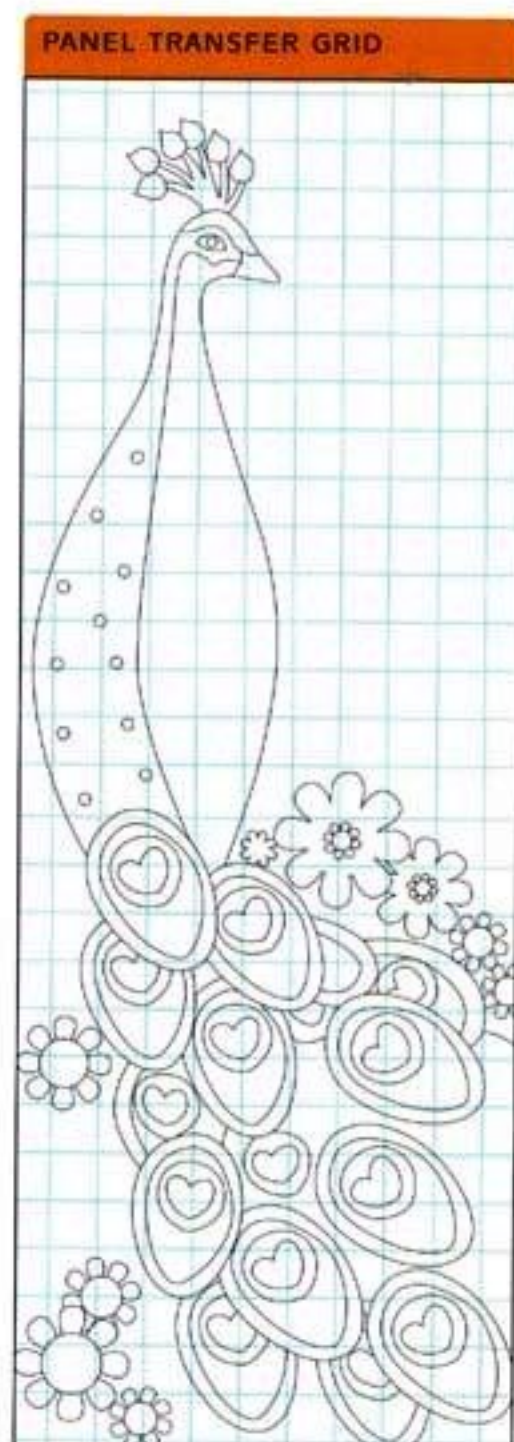
Order of work

1 Draw up the outlines of the design strongly, then
tile the heart-shaped motif at the centre of each of
the tail feathers.

2 Next, tile the circular surround to these heart shapes,
then each further band of colour to complete each tail
feather. If you have some metallic or metal-streaked tiles,
use these to give the final band particular emphasis.

3 The eye has a dark pupil surrounded by an almond
shape of either white or light-toned tiles. Cut and place
the few tiles that make up the eye very carefully as this is
a central point of focus for the whole picture.

4 Tile the crown of the head, then work downwards
completing the plumage on the bird's back – this is made
up of parallel, tapering bands of tiles, with the vertical
and horizontal edges aligned to give a smooth, even fill.

5 The breast of the bird is filled with a contrasting
crackle fill – although the tones and colours used
should be as close together as possible to achieve
a unifying effect.

6 The bird's crest consists of 'stalks' of thinly cut shards
of tiles, each topped with a spear-like shape cut from an
individual tile. Again, this detail is a strong feature of the
design so draw the shape carefully with a washable felt-
tip pen, then cut out each one as accurately as possible.

7 Each flower radiates from a circular-cut tile,
surrounded by petals of more circles, each cut
from just one tile.

8 The background fill uses the darkest possible, ebony
black tiles, which seem to follow and cloak the shape of
the bird.

PANEL TRANSFER GRID

**Suggested
dimensions**
To scale and transfer
the design follow the
techniques described on
pages 18–19. Size of
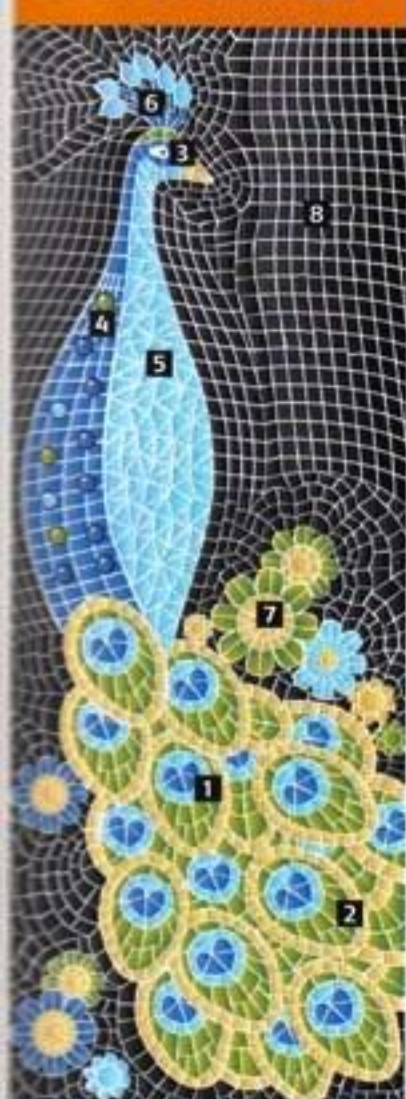design: 70 x 26 cm
(27½ x 10¼ in.).

Colour variation

This version is like a negative of the first, with an almost ghost-like quality, achieved by using tiles with fine pearlescent shades.

TILE CUTTING AND PLACEMENT GUIDE

ORDER OF WORK **KEY**

COLOUR PALETTE

Main panel	Variation

MOSAIC 16: ROOSTER

THIS DESIGN TAKES ITS INSPIRATION FROM THE HOT COLOUR PALETTE AND DESIGN MOTIFS OF FRENCH PROVENÇAL POTTERY AND TEXTILES. IT HAS A SUNNY, BRIGHT FEEL THAT WORKS WELL IN A TRADITIONAL KITCHEN WITH OTHER 'WARM' MATERIALS SUCH AS WOOD AND TERRACOTTA TILES.

Skill level: 3

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

Order of work

1 Start with the rooster's beady eye, followed by the beak and comb.

2 Work your way down the plumage, creating the puffy chest. If using ceramic tiles, try cutting large, tapered pieces to create the effect of individual feathers.

3 To add contrast, detail the small feathers on the bird's back with small, carefully cut pieces of more intensely coloured tiles.

4 As you build the tail, work in concentric circles to accentuate the plumpness of the bird.

5 Take care to get the feet right: it may take several attempts to cut and position the tile pieces before the shape looks natural.

6 Complete the flamboyant tail plumage.

7 The bees are optional; either complete them now before going on to the background, or leave them out.

8 The lavender around the bird's feet 'grounds' the composition, and adds to the Provençal feel.

9 The clouds break up the background and add tonal contrast.

10 Start the sun from the edge of the cloud using a fill of concentric rings completed by triangular shapes.

11 The background is a simple chequerboard to provide unity to the different elements of the picture.

12 The border is based on an olive motif: start by cutting the circles and place them equidistantly, before adding the leaves and the fill in between. If cutting in glass, try and keep the uncut edge of the tiles facing outwards from the border to make the finished piece easier to handle.

VARIATION: COOL AND SOPHISTICATED

Colour variation

This blue palette retains a 'French' atmosphere, but with a cooler, perhaps more sophisticated feel. This variation would work effectively set in deep yellow or ochre tiles, to bring out the contrasting blues.
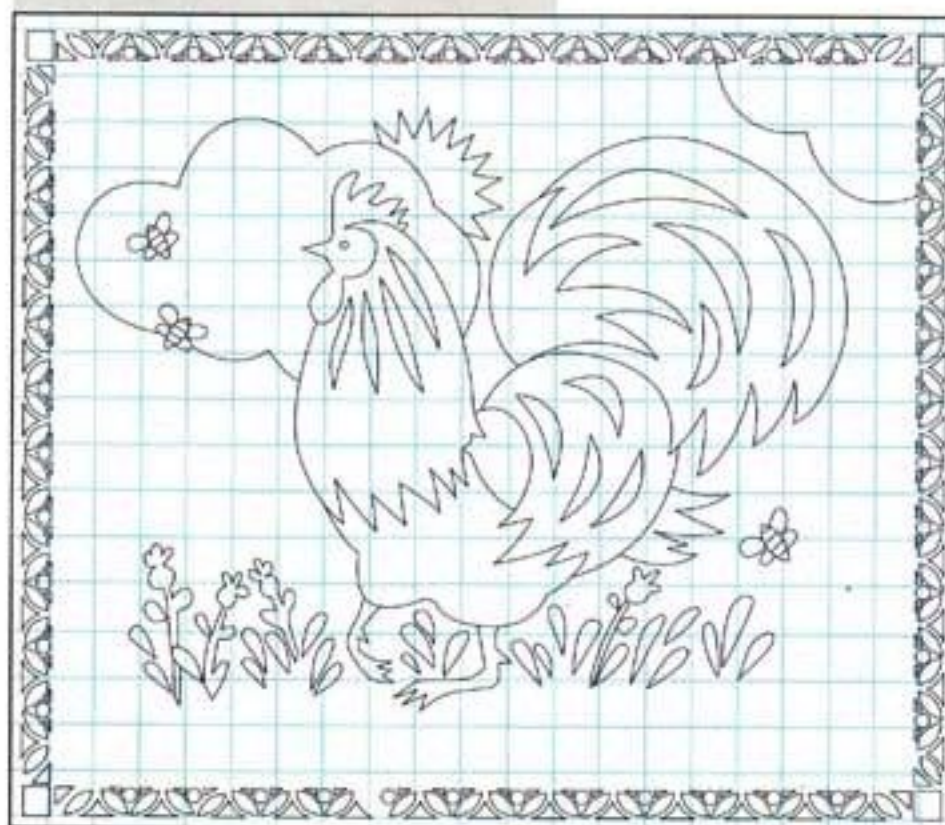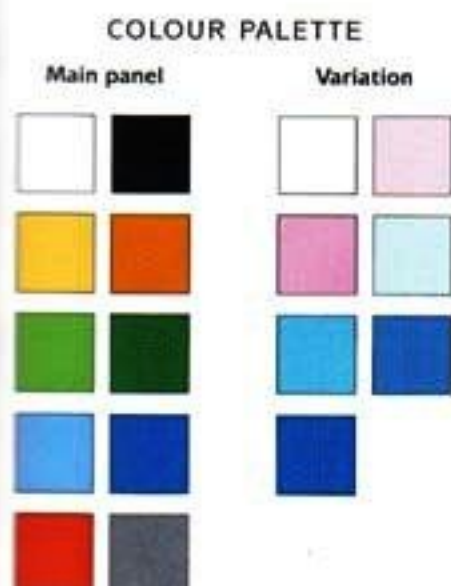
ORDER OF WORK KEY

TILE CUTTING AND PLACEMENT GUIDE

PANEL TRANSFER GRID

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 43 x 49 cm (17 x 19¼ in.).

COLOUR PALETTE

Main panel   Variation

MOSAIC 17: DELFT TILES

THIS PIECE IMITATES THE CLASSIC, BLUE AND WHITE HAND-PAINTED TILES
THAT ORIGINATED FROM DELFT IN HOLLAND FROM THE 16TH CENTURY.
THE DESIGN USES MOSAIC TILES TO RECREATE EACH INDIVIDUAL DELFT
TILE. YOU CAN REARRANGE THE TILES VERTICALLY OR
HORIZONTALLY TO MAKE A DIFFERENT PANEL OR RESEARCH
ALTERNATIVE PATTERNS FROM THE MANY BOOKS ON DELFT TILES.

Skill level: 3

Materials

Standard-size vitreous tiles
Estimating tile quantities, see page 11

1 Work from left to right, taking care to
centre each design by drawing diagonals
between opposite corners. Begin with the
circular centre to the first tile.

2, 10 & 12 Again, draw guidelines to help
achieve the symmetry of the design. Make
fine cuts to create the complex, curved
outlines of the shapes. Keep checking to
see that you are keeping each axis of the
design balanced – lift and replace any tile
that looks lopsided.

3 You can do all the corner motifs at once,
placing them carefully on the guide lines.

ORDER OF WORK **KEY**

4, 5, 7, 9 & 11 All require the same care with marking
up the centre point of the design and building the design
out along two axes which are at right angles.

6–8 Draw a double line for these outlines and carefully
fit the tiles to this width, nibbling off small chunks with
tile nippers as necessary. 'Dovetail' the ends of the tiles
so that the grouting gap between the tiles is even
despite the curved path the tiles are following.

13 Finally, complete the
background of each tile,
moving from left to right. Lay
the edge of each tile first so
that the grid of squares is really
emphasized, then fill inwards
to the central motif.

VARIATION: REVERSED

Colour variation

The second colour sequence
reverses the dark blue and
white palette. You could also use
terracotta colours as these were
also popular with the Delft
tile-makers.

PANEL TRANSFER GRID
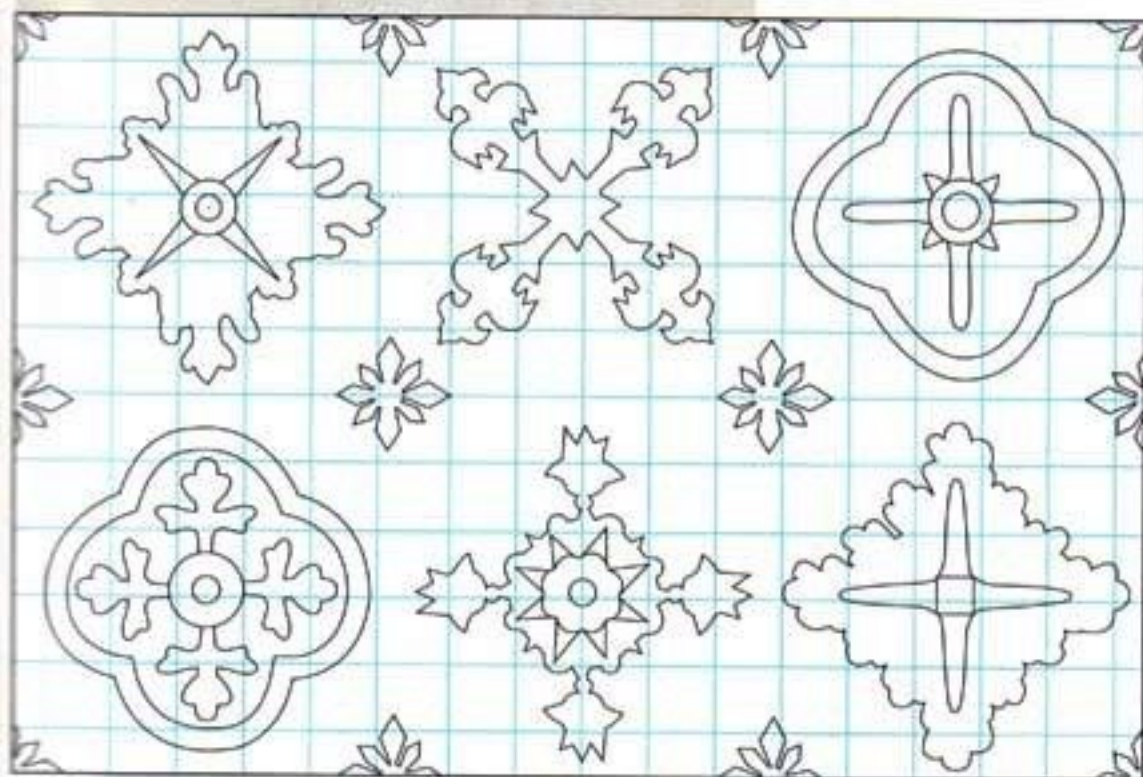
Suggested dimensions
To scale and transfer the design
follow the techniques described
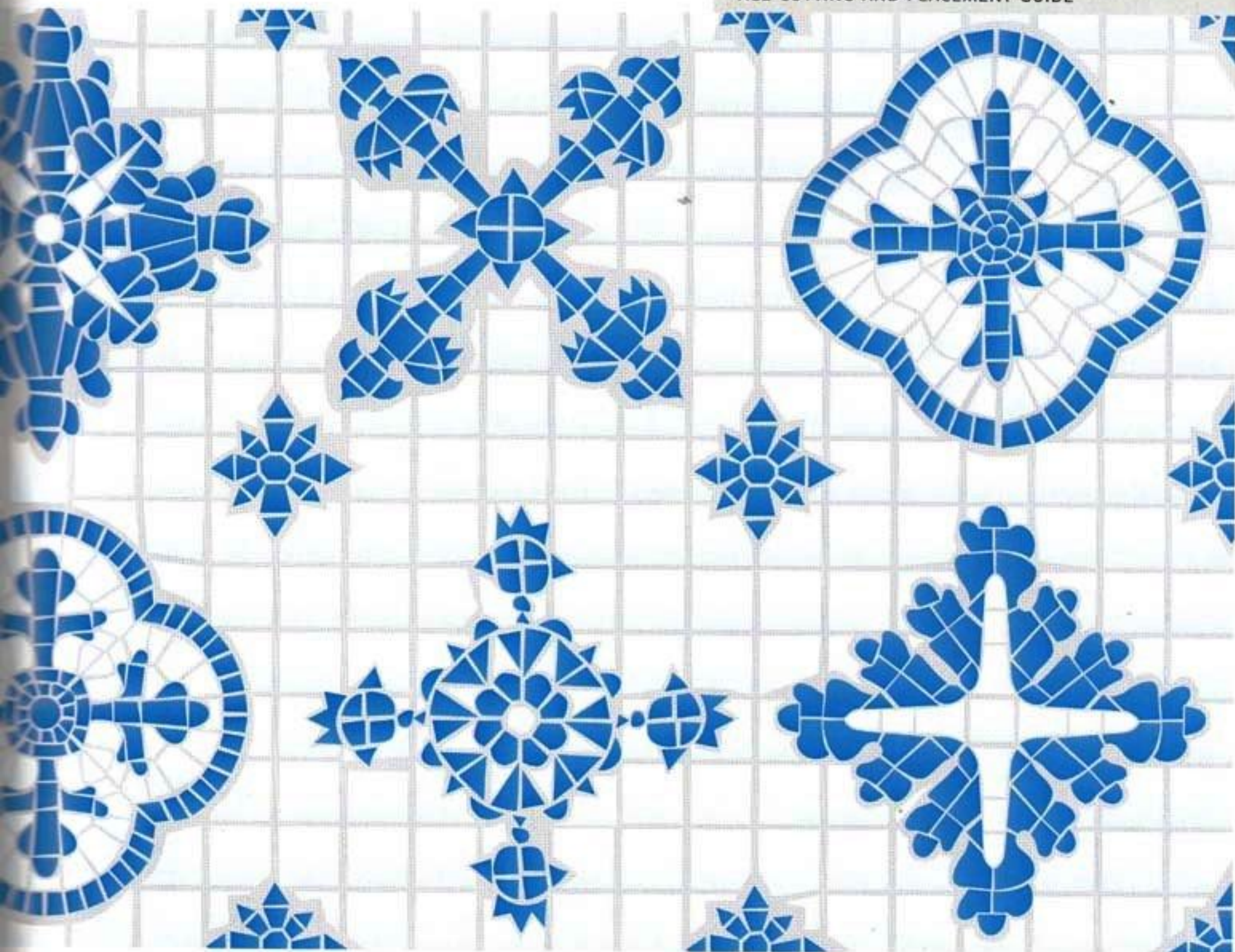on pages 18–19. Size of design:
32 x 44 cm (12½ x 17¼ in.).

COLOUR PALETTE

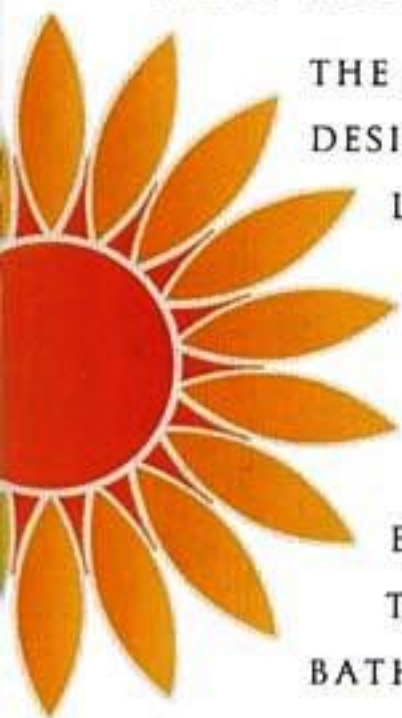| Main panel	Variation

TILE CUTTING AND PLACEMENT GUIDE

MOSAIC 18: SPIRALLING FLOWERS

THE CERAMIC TILES USED IN THIS DESIGN ALLOW YOU TO CREATE LARGE, STRONG AREAS OF BRIGHT COLOUR. MAKE EACH SECTION OF THE DESIGN THE SIZE OF A STANDARD WALL TILE, SO YOU CAN INTEGRATE EACH ONE WITHIN A LARGE TILED AREA, SUCH AS A BATHROOM OR KITCHEN WALL. TRY USING PATTERNED OR TEXTURED TILES. THIS VERSION USES FIVE 'COOL' COLOURS: TONES OF BLUE, A PALE GREEN AND WHITE.
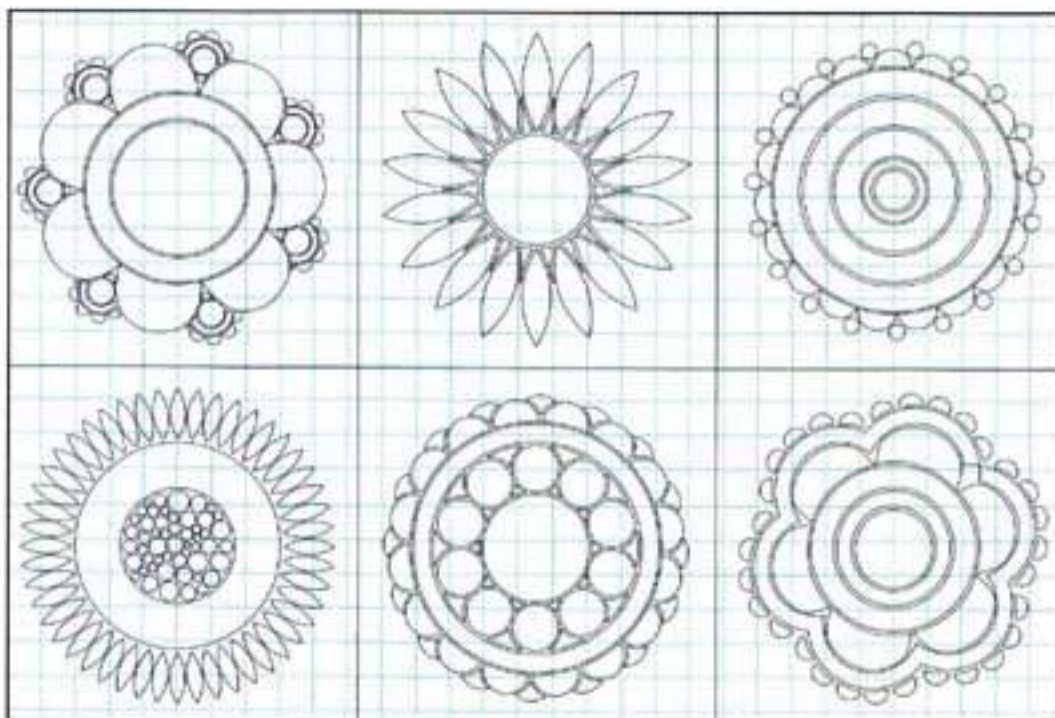
Skill level: 4

Materials

Household ceramic tiles
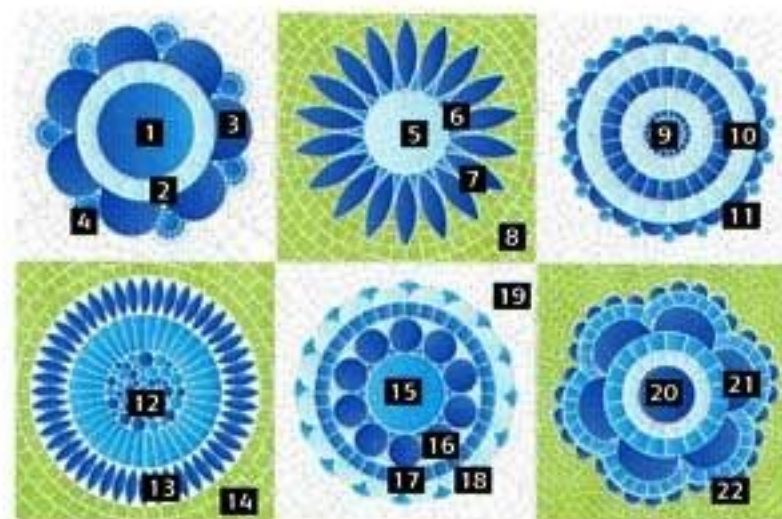Estimating tile quantities, **see page 11**

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19.
Size of design: 52.5 x 76 cm (20⅝ x 30 in.).

PANEL TRANSFER GRID

ORDER OF WORK KEY

Order of work

1 Start with the top left flower: cut a large circle from a single tile; mark it first using a washable felt-tip pen, drawing around a circular object, such as a cup or glass. Mark and then cut a square as close to the edge of the circle as possible, then nibble round the outline. Smooth off any irregular edges using coarse sandpaper.

2 Complete the next band, dovetailing carefully tapered oblong shapes together.

3 The petals are made using a suitably sized circular object as a template; then nibble a convex curve to fit around the centre of the flower.

4 More small circles are placed between these petals, then these are completed with a fill, and a fan-type background that follows the shape of the flower.

5 The second flower: again start with a large circle at the centre, then place the large petals. These are made from narrow rectangles of tile; with a washable felt-tip pen draw a centre line lengthways as a guide, then draw the outline of the petal, making both sides as symmetrical as possible.

6 At the base of the petals, place a small triangular 'filler'.

7 Start with larger triangles to fill the wider space between the other end of the petals. You will need to shape these to fit the curves and the outside outline.

**8** The background consists of bands of tiles following the circle of the outline.

9 The third flower: create this with a small circular tile centre, then successive bands of tiles tapered so their edges neatly butt together.

10 A final band of semi-circular tiles and polka dots adds interest.

11 Finish with an outer fill in a scalloped pattern that follows the wavy outline of the flower.
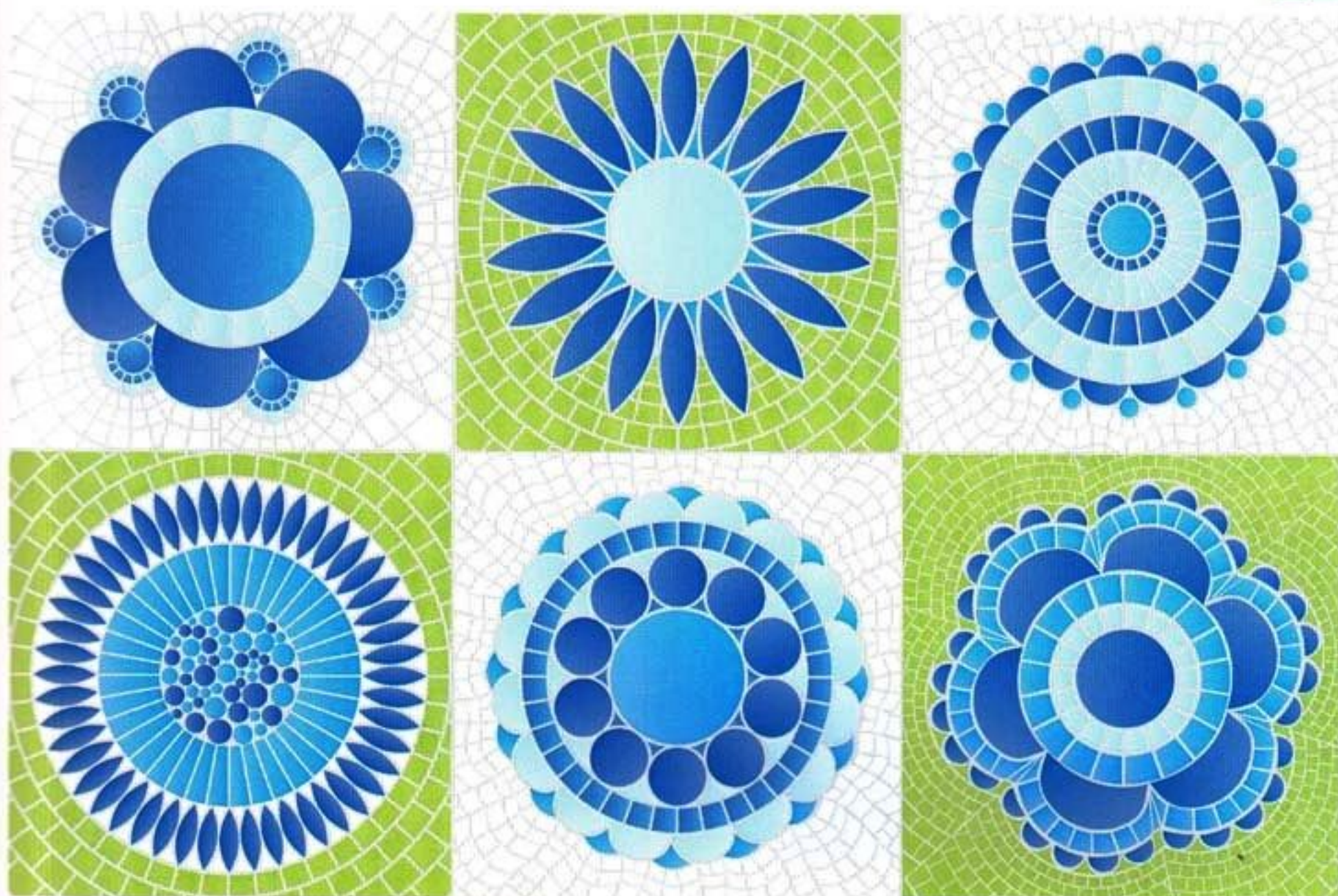
TILE CUTTING AND PLACEMENT GUIDE

12 The fourth flower: first draw a large circle, then cut lots of little circles of different size, playing around with them to fit tightly together within your drawn outline.

13 Surround the centre with a band of long tapered oblongs, then a band of small petals (smaller versions of those used in the second flower).

14 Finish with a simple radial fill.

15 The fifth flower: place another large circular centre, then surround this with a ring of smaller circles.

16 In the gaps, cut small triangular fillers, curving the edges for a neater fit.

17 Now lay a band of simple, square-cut tiles to establish a strong circular outline.

18 Against this outline, place a band of semi-circular petals with more triangular 'gap fillers'.

19 Use another scalloped fill for the background.

20 The sixth flower: a simple circle and two radial bands create a strong centre.

21 Surround the centre with six semi-circular petals.

22 The remaining details must be laid in a wavy form around this central flower shape – a band of square-cut tiles, then small semicircles, finally a surrounding fan-like fill of more square-cut tiles.

COLOUR PALETTE

Main panel Variation

Colour variation
Larger, hotter colour palette with hot pinks, mauves and red.

VARIATION: HOT COLOURS

MOSAIC 19: PLATE RACK

A RELATIVELY SIMPLE DESIGN THAT UTILIZES 'TROMPE-L'OEIL'
EFFECTS OF SHADOW TO CREATE A THREE-DIMENSIONAL
IMPRESSION. WHOLE PLATES ARE INCORPORATED INTO THE FINISHED
PIECE SO IT IS VITAL TO USE A SPECIAL CERAMIC ADHESIVE CAPABLE OF
SUPPORTING THEIR WEIGHT. IN THE FIRST EXAMPLE THE COLOUR BLUE
PREDOMINATES. YOU COULD ALSO INTEGRATE OTHER 'FOUND OBJECTS', SUCH
AS SMALL ORNAMENTS, INTO THE DESIGN.

Skill level: **2**

Materials

Standard-size vitreous tiles and 'found
objects' (plates)
Estimating tile quantities, **see page 11**

VARIATION: EARTHY

PANEL TRANSFER GRID
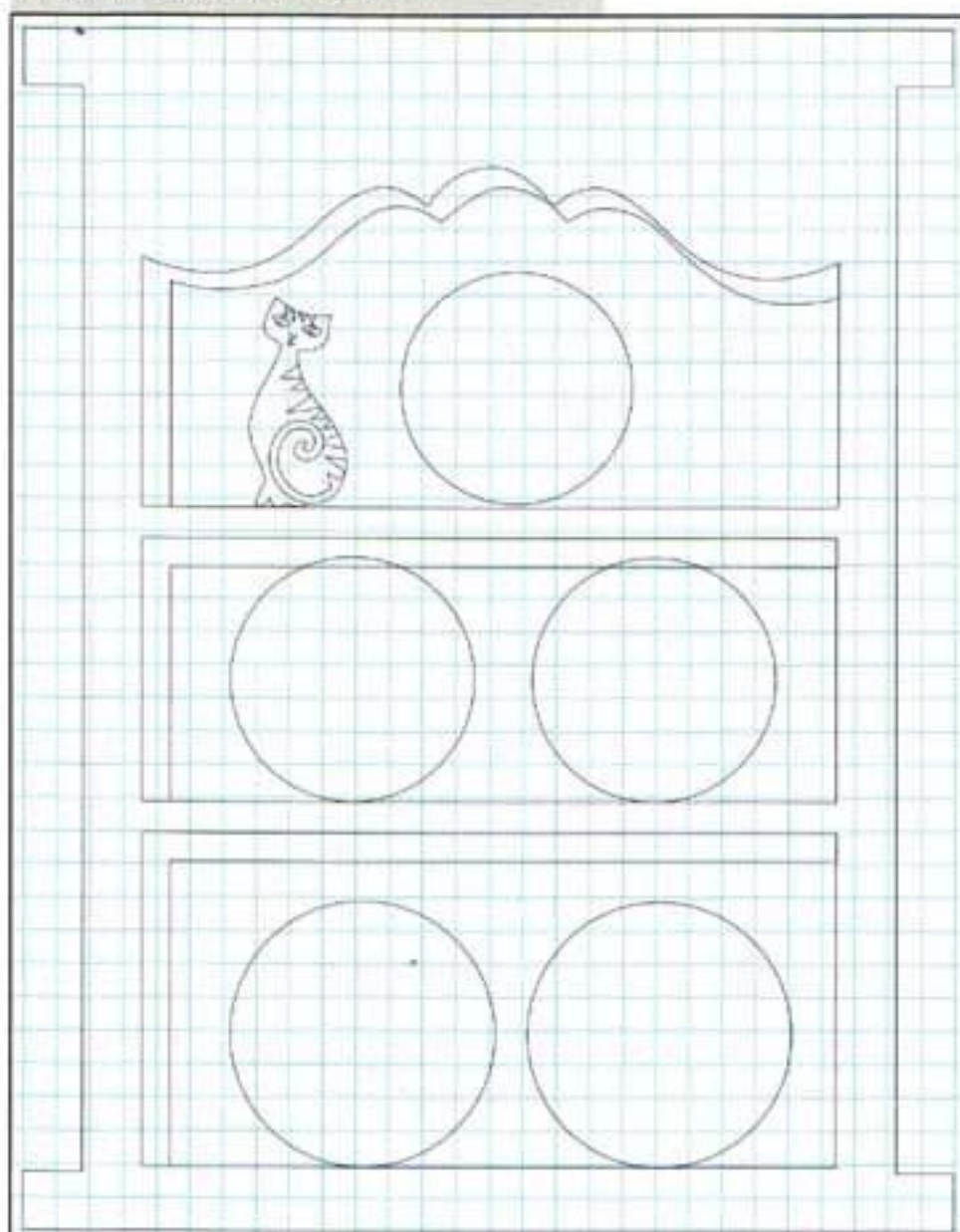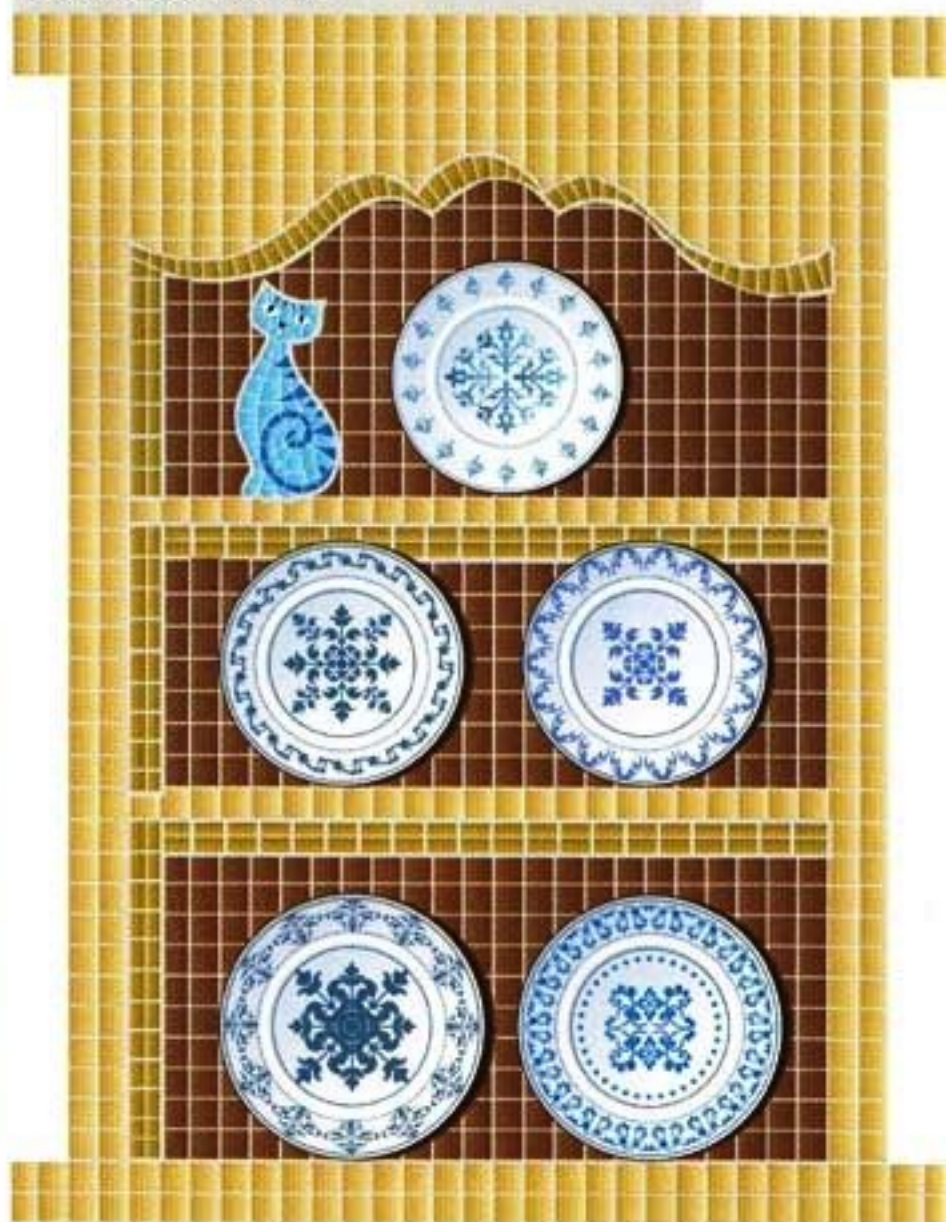
Colour variation

As an alternative try a more
'earthy' palette that will
blend in well in a kitchen
with pine furniture.

Suggested dimensions

To scale and transfer the design
follow the techniques described on
pages 18–19. Size of design:
89 x 67.5 cm (35 x 26½ in.).

COLOUR PALETTE

Main panel		Variation	

Order of work

1 Cut the shape of the plate rack in MDF and then tile the frame and decorative moulding along the top before completing the horizontal shelves.

2 Fill the shadow areas using darker-toned tiles.

3 Move on to the cat: follow the usual order for animals/figures, completing the smaller details such as the eyes and nose, then the stripes and tail, before filling in the larger, surrounding areas.

4 Complete the background; then grout, clean and allow everything to dry thoroughly.

5 Before gluing on the plates check that all surfaces are clean and grease-free to ensure the glue works. It is vital to do this while the piece is horizontal. Leave plenty of time for the glue to set before hanging the piece on the wall.

ORDER OF WORK **KEY**

TILE CUTTING AND PLACEMENT GUIDE

MOSAIC 20: CAKE STANDS

CAKE STANDS HAVE MADE A COMEBACK AND THIS PIECE, WITH ITS
GARISH PINKS AND EXAGGERATED HIGHLIGHTS ON THE JELLY AND
CHERRIES, RECREATES THE KITSCH OF A 1950s AMERICAN DINER. YOU
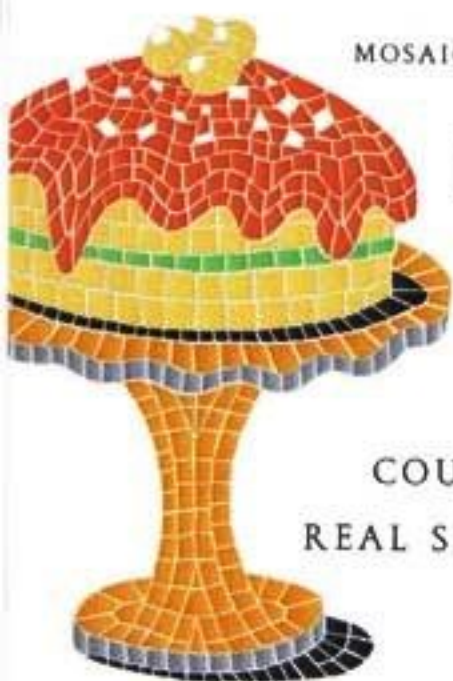COULD ENHANCE THE 'TROMPE-L'OEIL' EFFECT, AS IF THE STANDS ARE ON A
REAL SHELF, BY DARKENING THE SHADOW UNDER THE SHELF.

Skill level: 2

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

ORDER OF WORK KEY

Order of work

1 Start with the left-hand cake, cutting out
and placing the shapes of the almonds.

2 Move on to the surrounding chocolate
frosting.

3 Cut the edges of the cream filling so that
it looks uneven like cream oozing out, rather
than a straight ribbon surrounding the cake.

4 Cut and lay the tiles for the first cake
stand.

5 Moving on to the jelly, place the highlights
first, creating smooth, rounded shapes. Then
use colours of two similar tones to create
the mass of the jelly. Nibble away at the
edge of each tile to get a rounded effect.
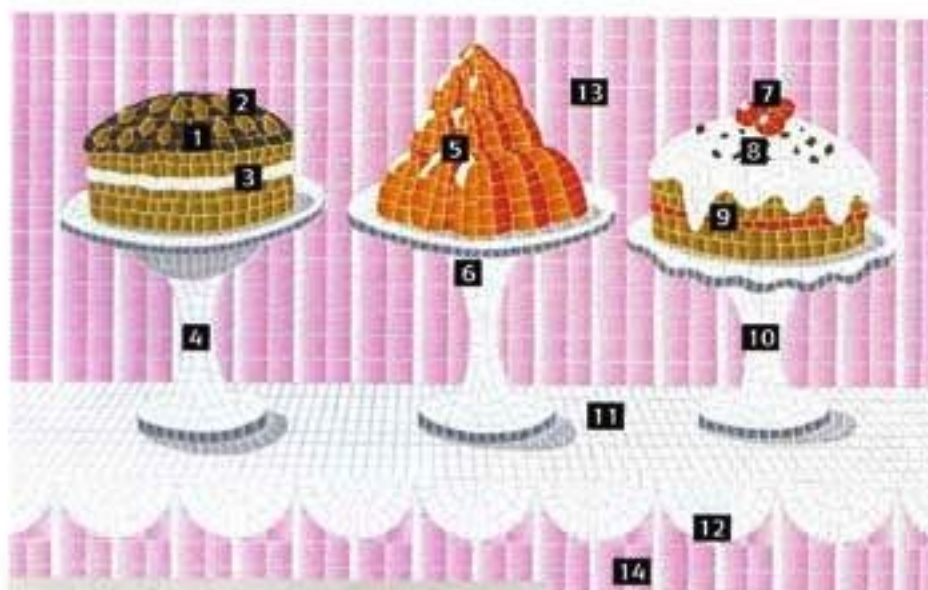
6 Now complete the second cake stand.

7 For the last cake, begin with the cherries
and again accentuate the highlights.

8 Place the sprinkles on the top of the cake
then tile round these to create the icing.

9 Finish as for the first cake, creating a soft,
oozing, central jam layer.

VARIATION: 1960s RETRO

COLOUR PALETTE
Main panel   Variation

Colour variation
Still a 'retro' look but now
more 1960s, with the strong
black-and-white background.

10 Do the last cake stand.

11 Tile the shelf on which the cakes are standing, carefully following the perspective lines that help give a 3-D effect.

12 Cut the decorative frill at the front of the shelf, following the curves as shown in the drawing.

13–14 Finish off the background, completing all the thin stripes first, then filling the areas in between. To make things easier space the stripes to exact multiples of tile-with-grout widths to minimize the amount of cutting required.

PANEL TRANSFER GRID
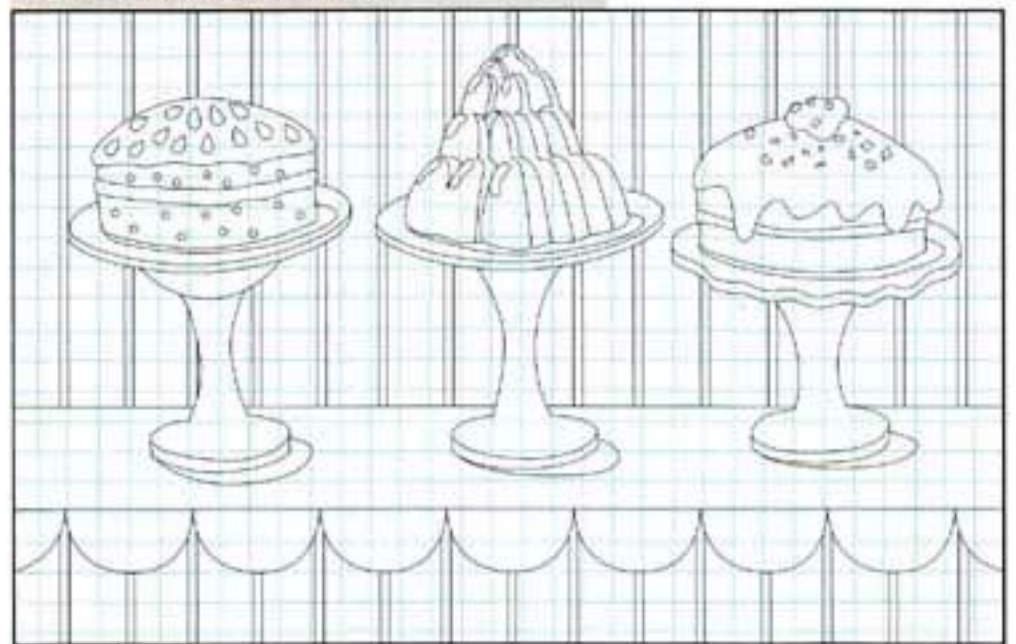
Suggested dimensions
To scale and transfer the design follow the techniques described on pages 18–19.
Size of design: 52.5 x 83 cm (20⅝ x 32¾ in.).

TILE CUTTING AND PLACEMENT GUIDE

MOSAIC 21: VEGETABLES

A STYLIZED RENDITION OF VEGETABLES, THIS DESIGN REINTERPRETS
THE STRONG FORMS OF COMMON VEGETABLES INTO MORE ABSTRACTED
SHAPES AND USES STRONG COLOURS TO MAKE THEM MORE TWO-
DIMENSIONAL. THE PIECE COULD ALSO BE DONE AS A FRIEZE, WITH
THE VEGETABLES LAID OUT IN A SINGLE ROW ALONG A WALL,
OR ISOLATED BY RECTANGULAR BACKGROUNDS OF DIFFERENT
COLOURS. THIS VERSION USES FIVE COLOURS, STRONGLY GROUPED
AROUND COOLER BLUES.

Skill level: 1

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

ORDER OF WORK KEY

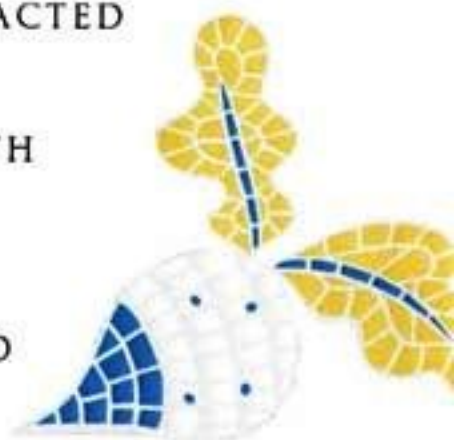**Order of work**

1 Start with the radish, placing the small markings first, then work outwards filling the body, and then tapering down to the pointed tip. Keep the leaves curvy using nibbling cuts to give a smooth outline.

2 Begin the tomato with the seeds: each one is cut from a single tile, then work outwards, finishing with a band of tiles that effectively outlines the shape.

3 The squash is laid in vertical bands; do the narrower stripes first, then fill between with tile pieces almost a single width across.

4 Begin the kohlrabi with the markings and then fill the body. The leaves have a central vein: cut the tiles for this as thinly as possible, then use curvy cuts for the remainder of each leaf.

5 The onion is filled from the top centre, working out in rings and cutting with precision to keep the neat shape.

6 The oversized peapod begins with the cap and delicate tendrils that need the finest possible cuts to create tiny shards of tile. Do the foremost half of the pod first, then the peas that are slightly hidden, then, finally, the 'background' half of the pod.

7 Complete the piece with a surrounding chequerboard fill.

COLOUR PALETTE

Main panel   Variation

PANEL TRANSFER GRID

VARIATION: NATURALISTIC

Colour variation

This alternative colour palette uses a more naturalistic set of colours, with warmer greens and earth tones, but still in a highly stylized way.

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19.
Size of design: 34 x 45 cm (13⅜ x 17¾ in.).

MOSAIC 21: VEGETABLES

A STYLIZED RENDITION OF VEGETABLES, THIS DESIGN REINTERPRETS
THE STRONG FORMS OF COMMON VEGETABLES INTO MORE ABSTRACTED
SHAPES AND USES STRONG COLOURS TO MAKE THEM MORE TWO-
DIMENSIONAL. THE PIECE COULD ALSO BE DONE AS A FRIEZE, WITH
THE VEGETABLES LAID OUT IN A SINGLE ROW ALONG A WALL,
OR ISOLATED BY RECTANGULAR BACKGROUNDS OF DIFFERENT
COLOURS. THIS VERSION USES FIVE COLOURS, STRONGLY GROUPED
AROUND COOLER BLUES.

Skill level: 1

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

ORDER OF WORK KEY

Order of work

1 Start with the radish, placing the small markings first, then work outwards filling the body, and then tapering down to the pointed tip. Keep the leaves curvy using nibbling cuts to give a smooth outline.

2 Begin the tomato with the seeds: each one is cut from a single tile, then work outwards, finishing with a band of tiles that effectively outlines the shape.

3 The squash is laid in vertical bands; do the narrower stripes first, then fill between with tile pieces almost a single width across.

4 Begin the kohlrabi with the markings and then fill the body. The leaves have a central vein; cut the tiles for this as thinly as possible, then use curvy cuts for the remainder of each leaf.

5 The onion is filled from the top centre, working out in rings and cutting with precision to keep the neat shape.

6 The oversized peapod begins with the cap and delicate tendrils that need the finest possible cuts to create tiny shards of tile. Do the foremost half of the pod first, then the peas that are slightly hidden, then, finally, the 'background' half of the pod.
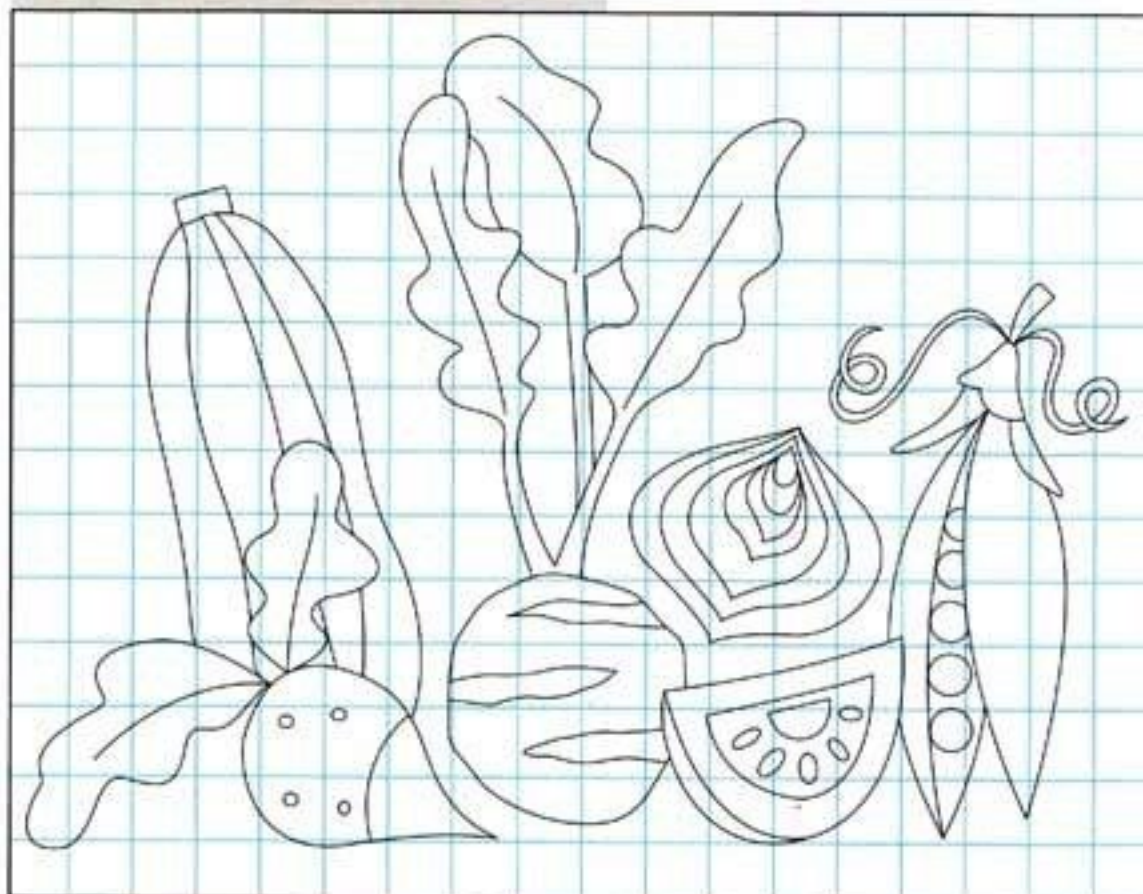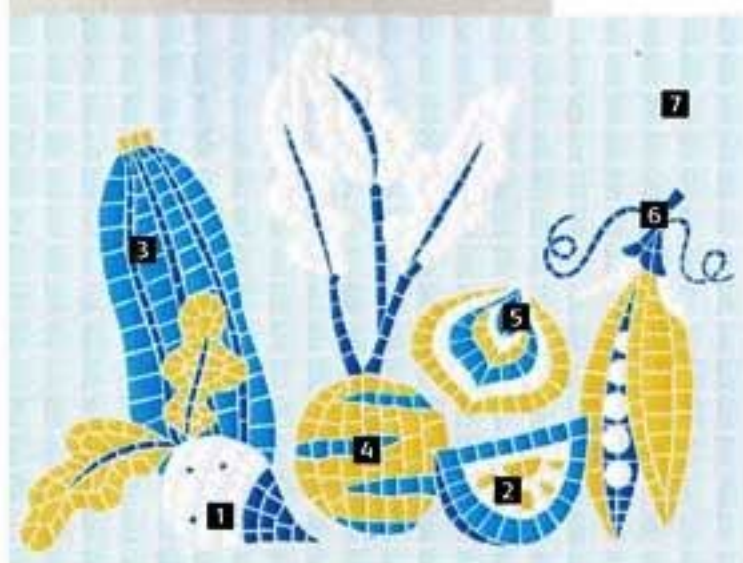
7 Complete the piece with a surrounding chequerboard fill.

COLOUR PALETTE

Main panel	Variation

PANEL TRANSFER GRID

VARIATION: NATURALISTIC

Colour variation

This alternative colour palette uses a more naturalistic set of colours, with warmer greens and earth tones, but still in a highly stylized way.

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19.
Size of design: 34 x 45 cm (13⅜ x 17¾ in.).

MOSAIC 22: PENGUINS

THIS IS A GOOD MOSAIC FOR A BEGINNER TO TACKLE. A SIMPLE
COLOUR PALETTE MEANS YOU CAN FOCUS ON YOUR CUTTING
TECHNIQUE AND FITTING TILES TO THE STRONG OUTLINE. THIS DESIGN
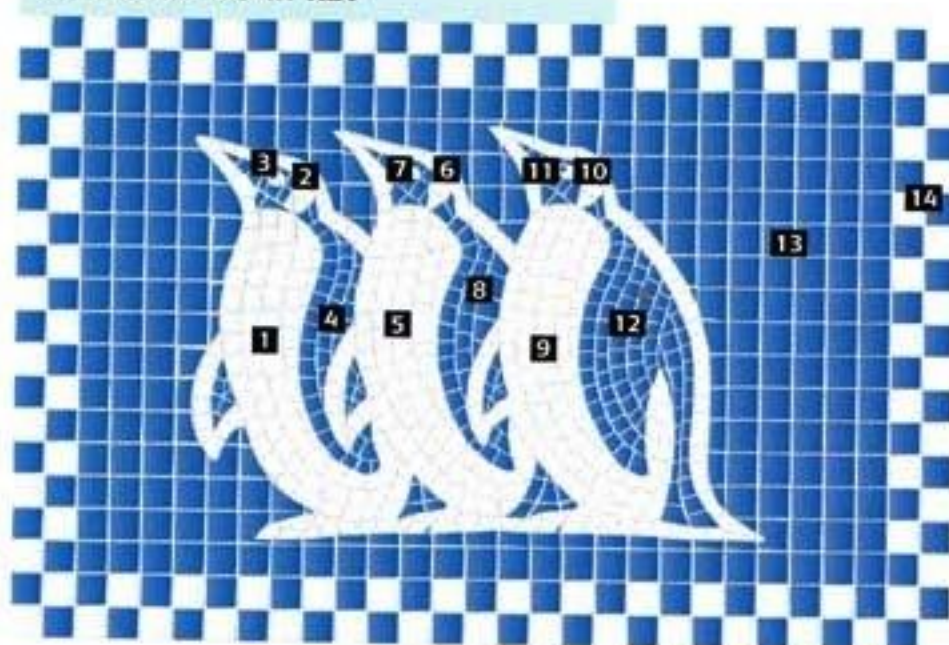WORKS JUST AS WELL AT ALMOST ANY SIZE.

Skill level: **1**

Materials

Standard-size vitreous tiles
Estimating title quantities, **see page 11**

ORDER OF WORK **KEY**

PANEL TRANSFER GRID

Order of work

1 Start by filling the white area of the first penguin's stomach, laying the tiles to follow and accentuate the curved shape.

2 Continue the white tiles around the outline of the head.

3 Place the white tile of the eye: to create this shape, cut a circle, then use your nippers to make a notch. Alternatively, cut two separate pieces to make the shape of the eye.

4 Take your blue tiles and fill in the head and wings.

5–12 Repeat for the other two penguins, following the same order as above.

13 Fill in the background. A solid, square fill provides a contrast to the curved shape of the penguins.

14 Finally, frame the piece with a chequerboard pattern of whole tiles, alternating the two colours of the design.
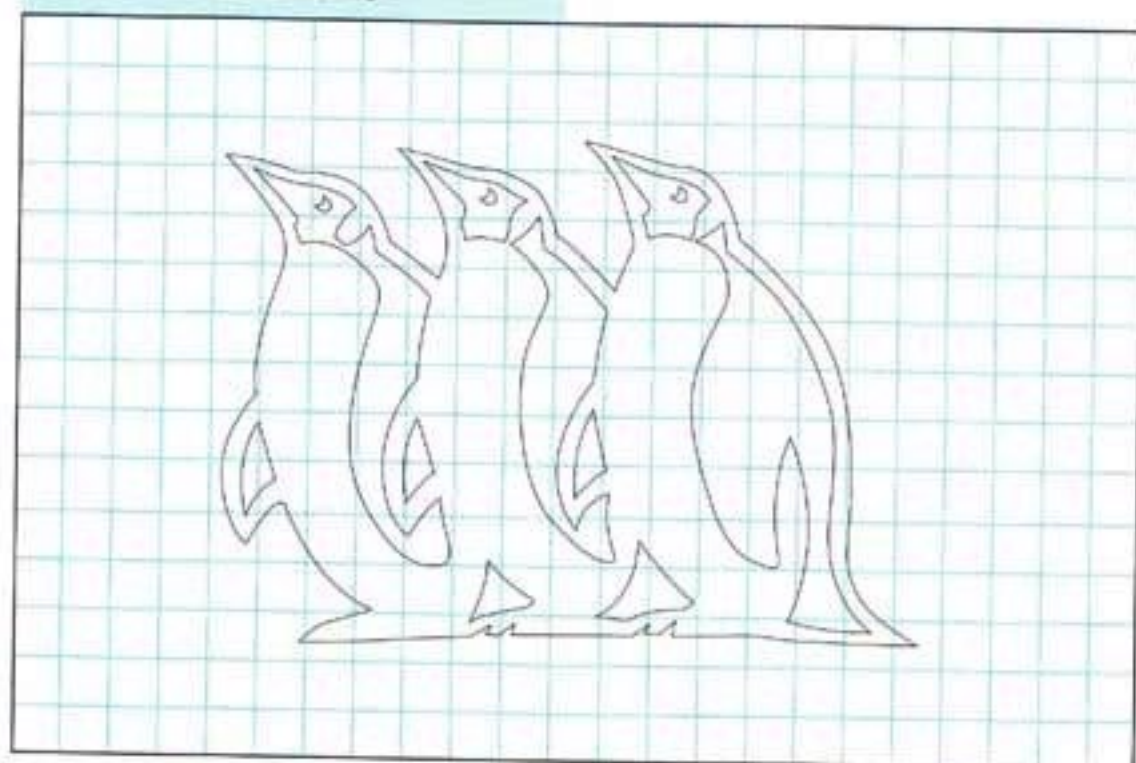
Suggested dimensions
To scale and transfer the design
follow the techniques described on
pages 18–19. Size of design:
38 x 57.5 cm (15 x 22⅝ in.).

MOSAIC 23:
BOATS AT SEA

THIS SOOTHING, FLOWING DESIGN
WORKS WELL IN A BATHROOM.
HERE, SMALL FISH HAVE BEEN
INCLUDED BUT THESE COULD BE
OMITTED IF YOU WANT A MORE
'CLASSICAL' DESIGN.

Skill level: 3

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

Order of work

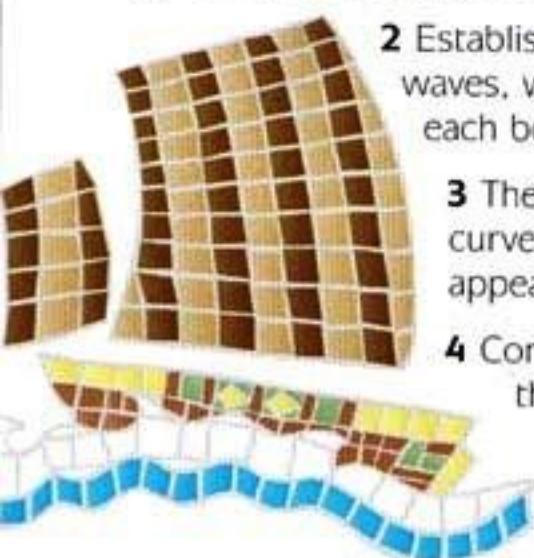**1** Start with the sails: concentrate on the curved
fills and patterns just as much as the outline to
give a full, billowing effect.

2 Establish the breaking (white)
waves, which form the base for
each boat.

3 The hulls need to be subtly
curved and cut so that they
appear to sit on the waves.

4 Complete each cloud from
the centre outwards,
working in
concentric circles.

5 If you want to include
fish in your mosaic, cut
and position them now.

6 Fill in the sea: start from the horizon and
work downwards, completing a band of each
colour at a time.

7 Cut and place the tile
pieces for the birds using
thin shards of tile.

8 Finally, fill in the sky,
continuing the concentric
patterns established by
the clouds.

TILE CUTTING AND PLACEMENT GUIDE

Suggested dimensions

To scale and transfer the design
follow the techniques described
on pages 18–19. Size of design:
42 x 95 cm (16½ x 37½ in.).

ORDER OF WORK KEY

COLOUR PALETTE

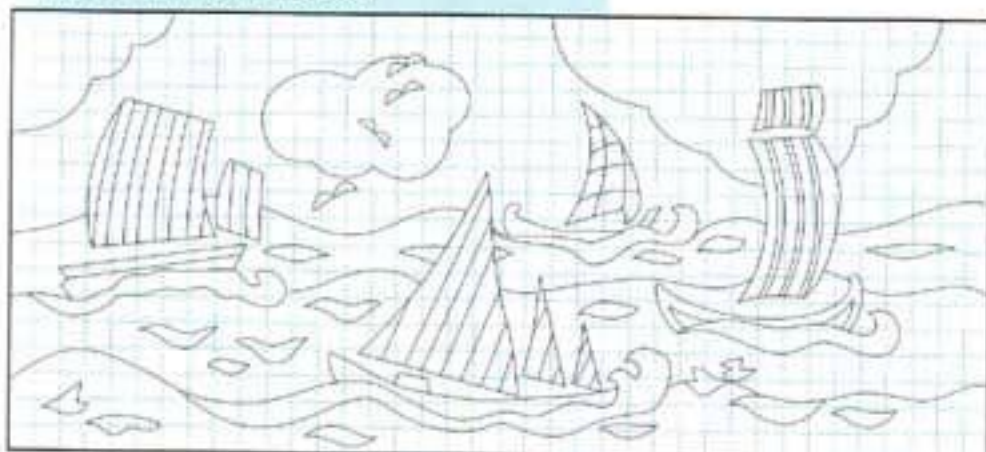Main panel   Variation

Colour variation

The second version has a more 'Mediterranean' palette with green-turquoise sea and sky, and terracotta and pink sails.

VARIATION: MEDITERRANEAN

PANEL TRANSFER GRID

MOSAIC 24: MERMAID & DOLPHIN

THIS DESIGN IS IDEAL FOR THE WALLS OF A SHOWER OR BATHROOM PROVIDED YOU USE WATERPROOF GROUT. SKILL IS REQUIRED TO CUT THE FLOWING LINES OF THE MERMAID'S LONG, SEAWEED-LIKE HAIR. ACCURATE CUTTING AND PLACEMENT OF TILES ARE ALSO NEEDED TO ACHIEVE THE FINE DETAIL OF THE FISH DANCING IN AND OUT OF THE MERMAID'S TRESSES, AND HER SMALL, ALMOST HIDDEN FACE. AS A FINISHING TOUCH YOU COULD ADD GLASS BEADS TO APPEAR LIKE WATER DROPLETS AFTER GROUTING.

Skill level: 3

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

Colour variation

The second version has a bit more impact with a stronger use of colour – you could use the fish to pick up an accent colour from the surrounding room.

VARIATION: BRIGHT AND VIBRANT

Order of work

1 As with all designs involving figures it is vital to get the face absolutely right, so tackle this first. Faces in profile are a little easier; however, be prepared to reject plenty of tiles before you are happy that the eyes and nose are right-on.

ORDER OF WORK KEY

2–3 Move on to the fish in the mermaid's hair. Depending on the scale at which you are working, you can put in the detail of individual scales on each fish. Once they are completed tackle the hair in segments, cutting and placing the tiles to suggest the flow of the hair, rather than treating it as a flat area.

4 Next do the arms; the hands are a tricky detail to render well, like the face, so be patient, and reject any tiles that miss the necessary delicacy.

5 Place the dolphin's eye before filling the darker, upper area of its body, then move on to the softer colour of the underside.

6 The scales on the mermaid's tail need to appear to overlap, so begin from the top and work down. The component tiles of each scale need careful 'nibbling' to ensure a smooth, rounded edge.

7 The tail is difficult. There are lots of tapering areas next to each other; to get a smooth, flowing result requires very accurate drawing and cutting.

8 The background is broken up by strong, horizontal waves; complete these first, cutting your tiles to work with the curve, rather than against it.
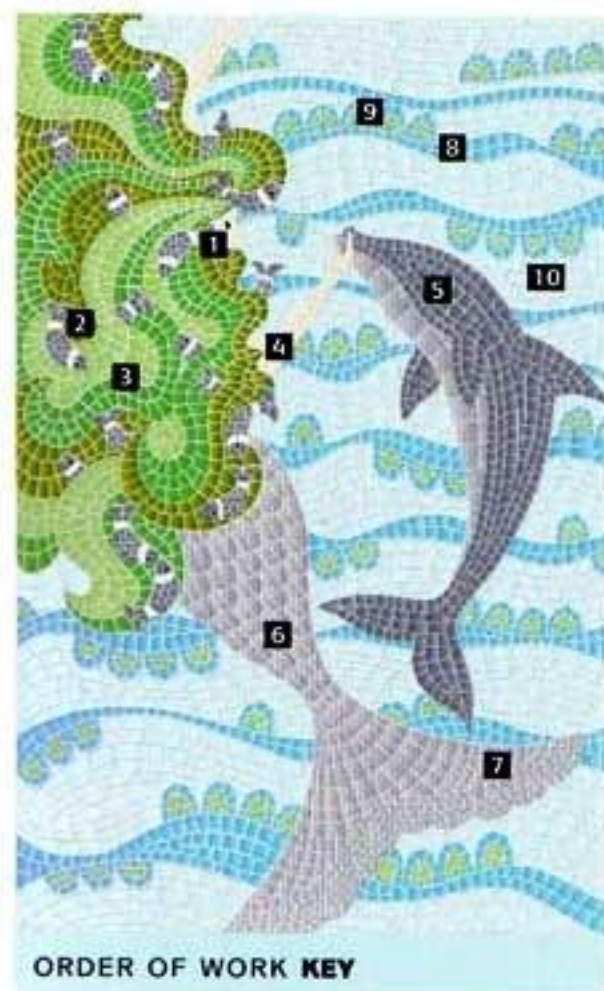
TILE CUTTING AND PLACEMENT GUIDE

COLOUR PALETTE

Main panel Variation
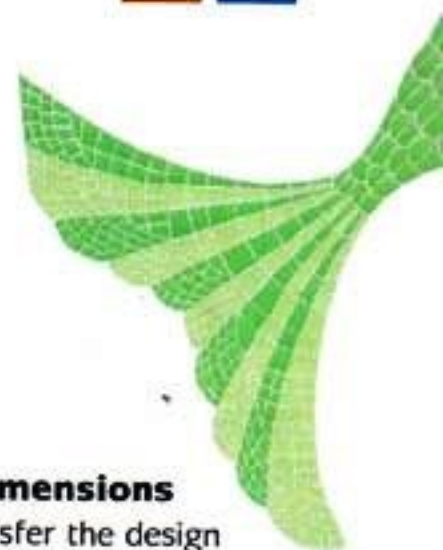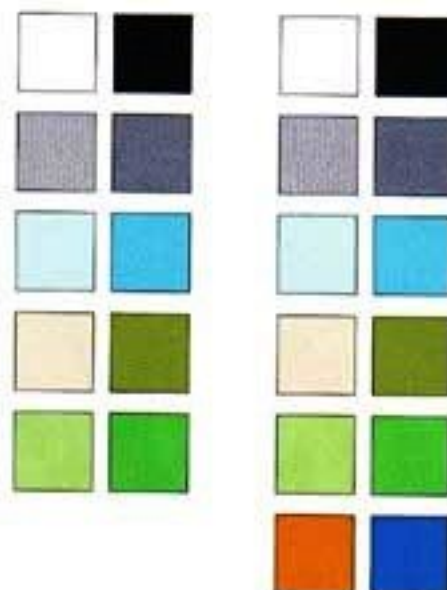
Suggested dimensions

To scale and transfer the design
follow the techniques described
on pages 18–19. Size of design:
79 x 51 cm (31 x 20 in.).

PANEL TRANSFER GRID

9 The little semi-circular shapes – they could be shells,
bubbles or seaweed – add interest but are optional, so
leave them out if you want the picture to be less busy.

10 Finally, the background of the sea: although plain,
the fill should undulate in harmony with the waves.
Once grouted you could add glass beads to the surface
of the mosaic, fixing them onto the tiles with a
waterproof glue.
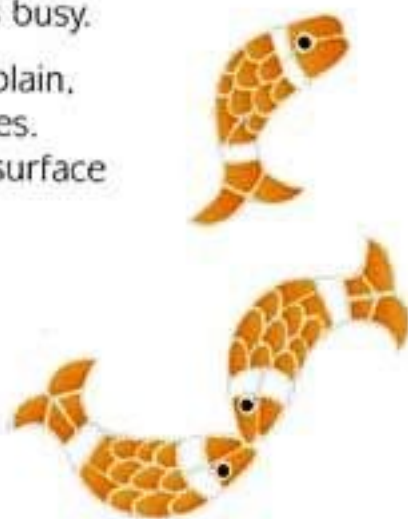
MOSAIC 25: BATH-TIME NUMBERS

THIS IS A FAIRLY EASY SEQUENCE OF SIMPLE, BOLD DESIGNS.
EACH NUMERAL AND ITS ILLUSTRATION IS SET IN A PYRAMID
SHAPE, SUGGESTING CHILDREN'S BUILDING BLOCKS.
ALTERNATIVELY, YOU COULD DO A SIMPLE LINEAR SEQUENCE,
EXTENDING IT WITH MORE NUMBERS AND OTHER REPEAT MOTIFS. AS
THIS MOSAIC IS IDEAL FOR YOUNG CHILDREN, YOU MAY NOT WANT TO
MAKE IT PERMANENT BY APPLYING DIRECTLY TO A WALL.
INSTEAD, COMPLETE EACH SECTION ON A PIECE OF MDF AND
HANG THESE LIKE A PICTURE WITH A WIRE OR HOOK
SCREWED TO THE BACK.

Skill level: 2

Materials

Standard-size vitreous tiles or household
ceramic tiles
Estimating tile quantities, **see page 11**

Order of work

1 Start with the duck, placing the eye first.

2 Next, do the rabbit in front of the number 2, again
starting with the eye, and then the inside of the ear.

3 Complete the second rabbit on the foot of the 2.

4 When creating the fish, start from the mouth and work
backwards towards the tail.

5–7 Block in the numbers: this is the
strength of the design, so concentrate
on even outlines and strong, even fills.

8 Tuck in the third fish behind the
number.

9 Go back to the bathwater for the
duck. Do the bubbles, cut from circles,
then fill the area beneath them.

10 Complete the first number with a
traditional chequerboard background.

11–12 The hills in the rabbit picture
need a flowing fill that follows the
curve of their outline. Use alternating
stripes for a 'ploughed field' effect.

13 A flat fill for the sky completes the
number 2.

14 Finish the sea around the number 3
using alternate ribbons of colour.

PANEL TRANSFER GRID

Suggested dimensions

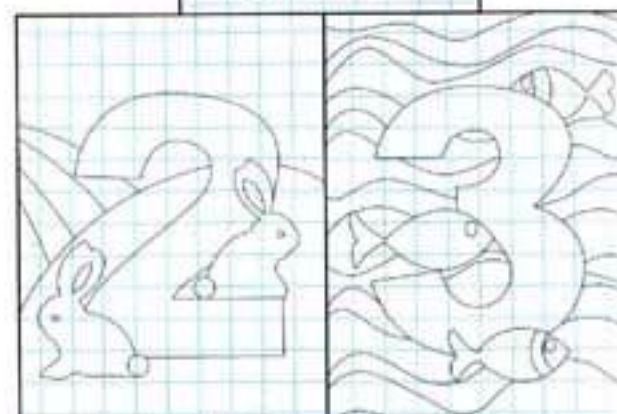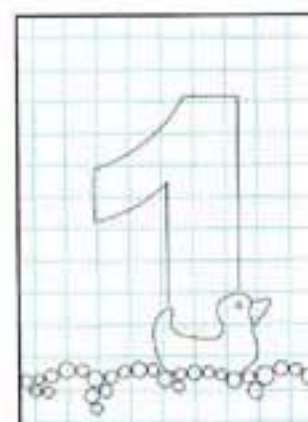To scale and transfer the
design follow the techniques
described on pages 18–19.
Size of design: 64 x 47 cm
(25¼ x 18½ in.).
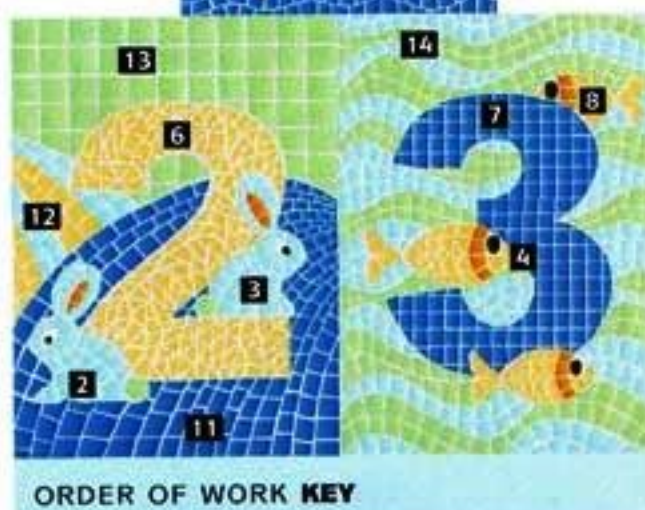
ORDER OF WORK **KEY**

COLOUR PALETTE

Main panel	Variation

TILE CUTTING AND PLACEMENT GUIDE

VARIATION: PASTELS

Colour variation

The pastel colours used here have a 'babyish' feel that you can exaggerate by using larger quantities of pink tiles.

MOSAIC 26: TERNS

THIS NATURALISTIC AND CHALLENGING PIECE
REQUIRES DELICATE SHADES TO CREATE LIGHT AND
SHADOW. SELECT TILES CAREFULLY TO COMPOSE THE
SUBTLE GRADATION OF THE SKY. THE SENSE OF
DISTANCE IS CREATED BY LIGHTENING THE TONES OF
OBJECTS THE FURTHER AWAY THEY ARE. AVOID USING
BLACK TILES FOR THE SHADOWS; INSTEAD USE VERY
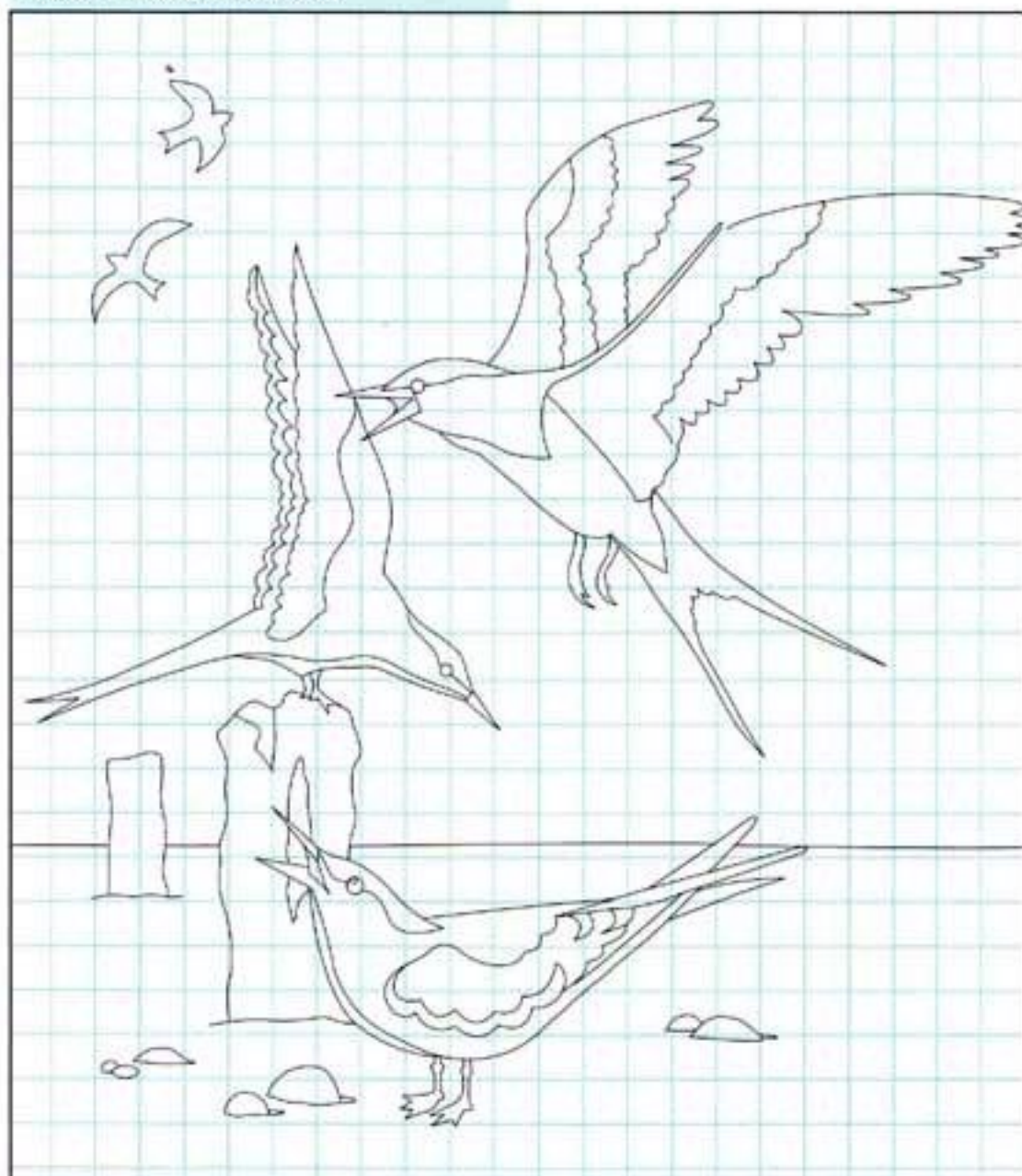DARK TONES OF COLOURS, SUCH AS GREENS, BLUES
AND BROWNS.

ORDER OF WORK KEY

Skill level: **3**

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

PANEL TRANSFER GRID

Order of work

1 Complete the terns in order, beginning
with the nearest first. Start with the eyes,
beak and crest, then flow the plumage
down from the head.

2 Use a scalloped effect for the feathers of
the wings.

3 Use very precise cuts and careful positioning
to achieve the delicately forked tail feathers.

4 If following a naturalistic colour palette,
select subtly darker tones to create the
shadowing effect on the sand beneath the
tern. Reject any tiles that are too dark and
contrasting.

5–6 The breakwater posts can be kept simple,
or embellished to suggest barnacles and
seaweed. Keep the shadowing delicate and not
too dark.

7 Place the foreground pebbles and shells. If
working in glass tiles, use some pearlescent
finishes.

8 The sand is a simple, flat fill, but be selective
with the tiles to get the sense of depth and
recession.

9–10 Finish off with the circling birds, then
complete the sky, carefully choosing and
arranging tiles that create the right gradation.

Suggested dimensions

To scale and transfer the design
follow the techniques described
on pages 18–19. Size of design:
63.5 x 54.5 cm (25 x 21½ in.).

Colour variation

This colour palette simplifies the piece by replacing the subtle shades with areas of flat, strong colour. The end result has a different impact, but is easier to undertake and requires a smaller palette of tiles.

TILE CUTTING AND PLACEMENT GUIDE

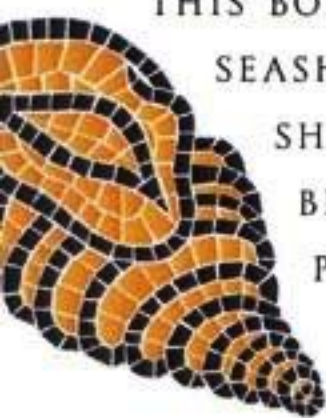COLOUR PALETTE

Main panel   Variation

MOSAIC 27: SEASHELLS

THIS BOLD, STYLIZED DESIGN IS BASED ON THE NATURAL FORM OF
SEASHELLS. THE BRIGHT BACKGROUND SQUARES GIVE THE
SHELLS A BLEACHED-OUT, CHALKY FEEL. THE DESIGN COULD
BE RECONFIGURED AS A FRIEZE OR BORDER. ALTERNATIVELY
PLAIN WALL TILES COULD BE INTERSPERSED AT INTERVALS
WITH THE MOTIFS CREATED AS SINGLE TILE-SIZED PIECES.

Skill level: **2**

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

COLOUR PALETTE

Main panel	Variation

ORDER OF WORK **KEY**

Order of work

1 Start with the outline of each of the shells. The idea is to make the strong line look drawn. Take time to ensure that the tiles are of even thickness, and that they are tapered to follow the many curves of the design smoothly.

2 Now move on to the infill of the shells; again strive for evenness with the fills following the curves where possible. Filling 'flat' areas like this requires great care, as the tiles must flow together, rather than just be placed in a jumble.

3 The background squares should be completed one at a time so that each is distinct, with a strong 'edge'. Start with the top left-hand motif, then move left to right and downwards.

PANEL TRANSFER GRID

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19.
Size of design: 63.5 x 84 cm (25 x 33 in.).

TILE CUTTING AND PLACEMENT GUIDE
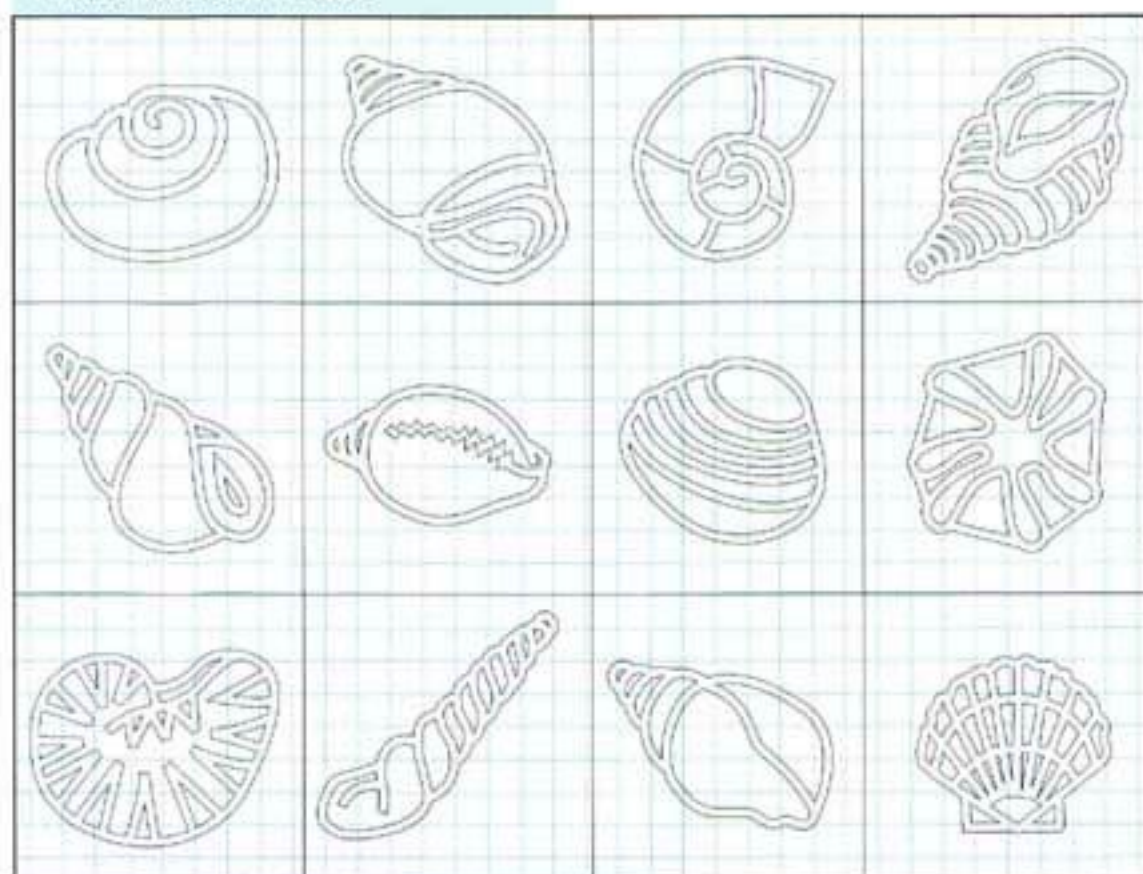
VARIATION: CARTOON-LIKE

Colour variation

This treatment is more cartoon-like, with each shell isolated against a white background. You could recreate the grid of the tiles using sliver-thin pieces of tile of a dark tone to create outlines.

MOSAIC 28: BOBBING BOATS

A SIMPLE BUT STRIKING PIECE SHOWING THAT BOLD, CLEAR DESIGN WITHOUT TOO MUCH DETAIL CAN BE EFFECTIVE. GET THE SOLID FOUNDATION OF THE CURVING WAVES RIGHT AND THE REST OF THE PIECE WILL FALL INTO PLACE. THE CHALLENGE IS THE LINE OF THE CABLE RUNNING BETWEEN THE MASTS; CUT LOTS OF THIN SHARDS OF TILE AND REJECT ANY THAT ARE NOT PERFECTLY MATCHED IN THICKNESS BEFORE YOU BEGIN GLUING THEM DOWN.

ORDER OF WORK KEY

COLOUR PALETTE

Main panel   Variation

Skill level: **1**

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

TILE CUTTING AND PLACEMENT GUIDE

Order of work

1 Start with the waves, laying a line of tiles at a time and ensuring that you taper the edges which butt together so that the tiles follow the lines of the curve.

2 Lay the hulls of each boat, placing them so that they ride the curve of the wave that supports them. Cut small circles of tiles for the portholes first, then lay the bulk of the tiles around these. Simple rectangles make up each of the deckhouses.

3 Use thinly cut tile fragments to make the mast, which is topped with a triangular pennant.

4 The cable of lights joining the boats requires the most care: take time to cut really thin pieces of tiles and ensure that they follow the different loops between the masts accurately. Smaller circular cuts of different colours provide the individual bulbs. Again make sure that they are of equal size.

5 Finish with the sky: you can use a wave-like fill that mimics the curve of the waves or try a flat rectangular fill to give contrast.
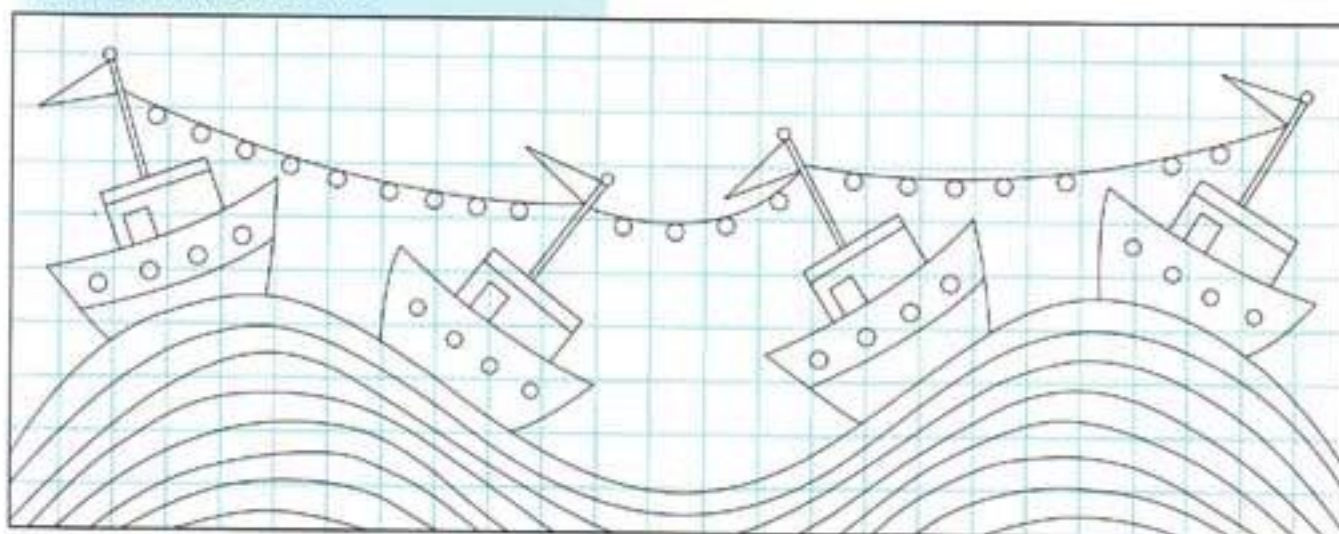
PANEL TRANSFER GRID

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19.
Size of design:
23 x 59.5 cm
(9 x 23½ in.).

VARIATION: NIGHT SCENE

Colour variation

The design works well as a night scene, with the sky darker than the sea below and the bulbs suggesting a cozy, flickering warmth. The individual boats are more subtly coloured and closer in tone to give them a ghost-like quality.

MOSAIC 29:
SUNS AND STARS

THIS PIECE USES HOUSEHOLD CERAMIC TILES, SO
THAT EACH OF THE FACES AND LARGE RAYS CAN
BE CUT FROM A SINGLE TILE. CUT YOUR CIRCLES
AND PAINT ON THE FEATURES IN ADVANCE SO
THAT THE CERAMIC PAINTS CAN BE OVEN-FIRED.
HOUSEHOLD TILES ARE NOT AS DURABLE AS
VITREOUS TILES, SO CHOOSE A LOCATION FOR THIS
PIECE WHERE IT WILL NOT BE SUBJECT TO
EXCESSIVE MOISTURE OR WEAR.

Skill level: 3

Materials

Household ceramic tiles with oven-fired
ceramic paints
Estimating tile quantities, **see page 11**

Suggested dimensions
To scale and transfer the design follow the
techniques described on pages 18–19.
Size of design: 45 x 45 cm (17¾ x 17¾ in.).

COLOUR PALETTE
Main panel   Variation
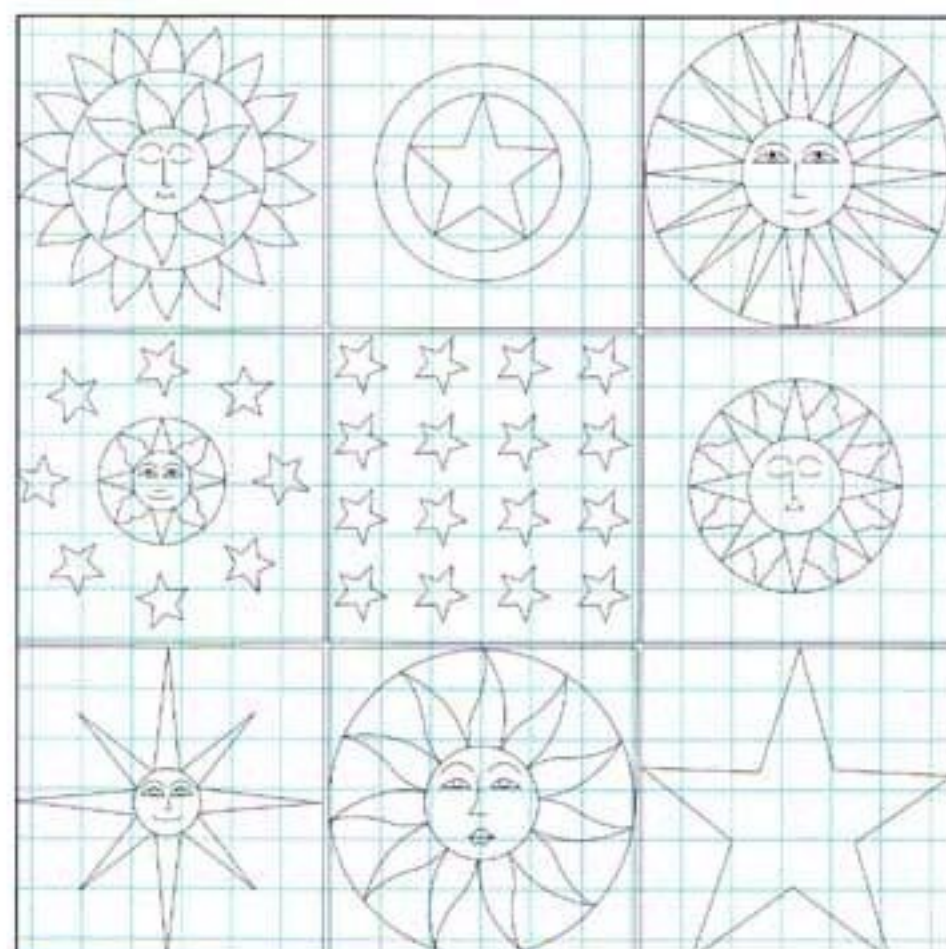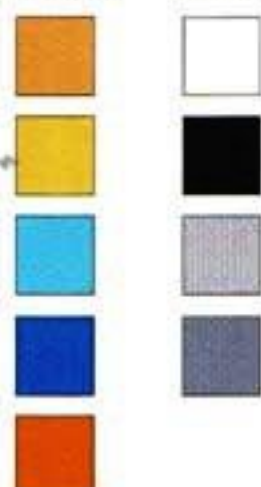
PANEL TRANSFER GRID
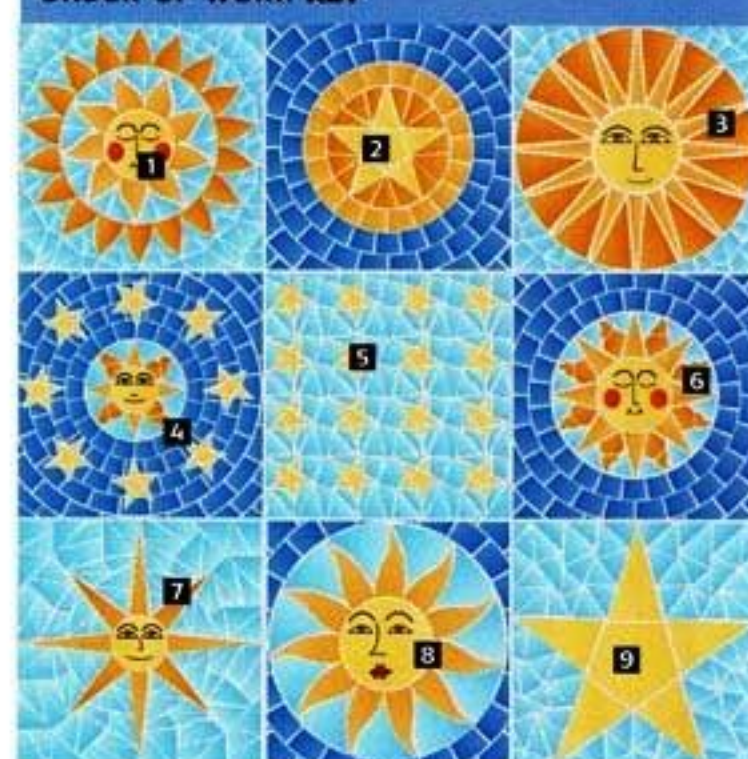
ORDER OF WORK **KEY**

Order of work

1 Start by laying the pre-prepared face, then
cut appropriately sized rectangles and draw
the outlines of the different 'rays' – curving
the bottom edges so that they fit the
circular shape. Fit the outer band of rays to
the drawn circle; then fill the whole section
with a crackle fill.

2 Cut the pentagonal-shaped central piece
of the star, then cut triangles for each arm.
Then complete this section with a radial fill.

3 The longer, fine rays of this sun are very
challenging to cut as single pieces. When
you have laid them, you will then have to
produce the same again to provide the fill
in between – persevere! When complete,
surround them with a crackle fill.

4 The same principle as previously but on a
smaller scale. The stars work as in the
second section, but are smaller. Work
outwards from the centre laying the radial
bands, and place your stars when the first
band is complete – that way you will have
less fiddly cuts to make things fit – try and
make the stars occupy the exact width of
two bands.

5 These stars are laid at a slight diagonal
and then surrounded with a crackle fill.

6 Like the fourth section, but without the
stars – the rays
in between are
cut to have a curvy,
softer shape.

7 Long spikes
again. Be patient,
and nibble away
slowly with your

TILE CUTTING AND PLACEMENT GUIDE

nippers, accepting that you will break a few of these fragile shapes along the way. Once again, a crackle pattern fill for the surround.

8 This section is like a simplified version of the first sun, but with an outer surround and radial fill.

9 Just a simple star, again 'growing' from a central pentagon and with a crackle background.

VARIATION: MONOCHROME

Colour variation

This is a monochrome version using just four tones of grey.
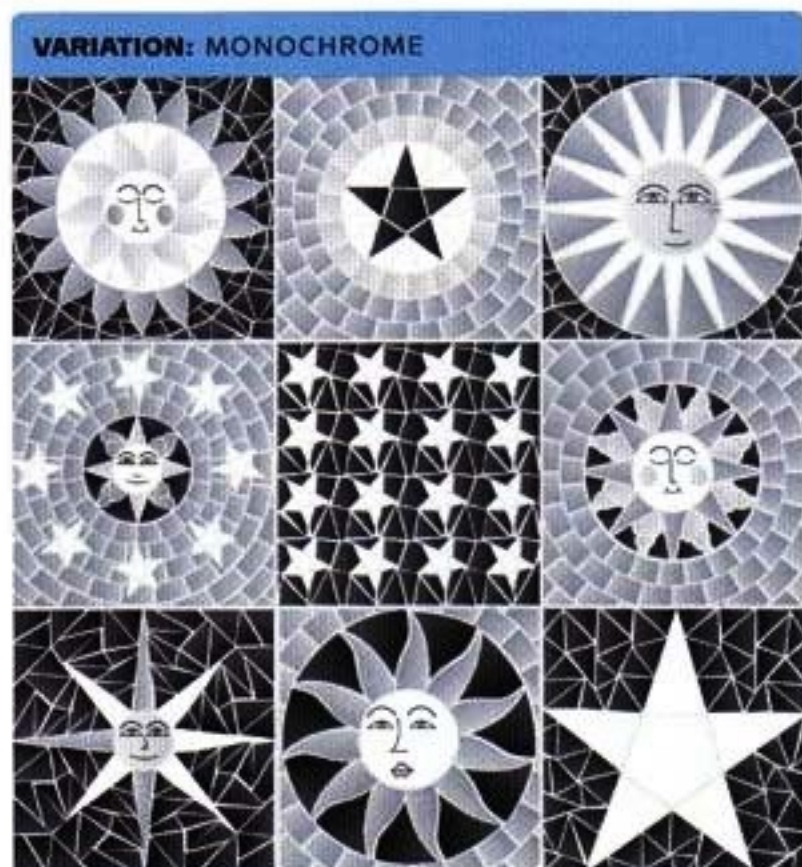
MOSAIC 30: EVENING GOWN

THIS STRIKING FANTAIL DRESS CREATES A VERY FEMININE PIECE. TO MAXIMIZE THE IMPACT OF ITS SHAPE IT IS COMPLETED IN A SINGLE COLOUR, WITH THE PATTERN RENDERED IN A SLIGHTLY LIGHTER SECOND TONE. THE STRONG SHAPE OF THE FIGURE IS FURTHER EMPHASIZED BY THE FAN-FILL BACKGROUND WHICH INCREASES THE SENSE OF A MOVIE STAR SURROUNDED BY FLASHLIGHTS.

Skill level: 3

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

COLOUR PALETTE

Main panel　　　　Variation

Order of work

1 Start at the top of the figure, tiling the butterfly, surrounding this with the hair, and working down to the kiss-curl over the face. Tile the eyes, eyebrows and nose with as much precision as you can manage, then the lips. All need to look like smooth, clean brush lines without any kinks in the way they are laid. Fill the flesh tones, working down to the neck. Cut matching pairs of tiles to create each piece of the earrings.

2 Create the beads of the necklace, cutting those at the back so that they seem to disappear behind the neck.

3 Begin the dress with the frill of the bodice, created with looped bands of small tiles. Place the centre of each flower, then tile around them with the lighter-toned tiles to create the petals. Next, background fill around the flowers, taking care to keep the flowing outline in the darker colour. Finally, use parallel bands of tapering tiles to complete each section of the 'fishtail' of the dress. Finish with the trailing evening shawl hanging to the right of the figure.

4 Now go back and tile the shoulders, fitting the tiles carefully around the decorative detail, and flowing them smoothly down the line of the arms.

5 The background fill is drawn using a pair of compasses to create the rows of arches. Start at the bottom, working along a horizontal line to place the first row of semicircles side-by-side. Draw a line across the top of the first row of arches, then mark the centre point on this line between the arches below to place your compasses to create the next row. Continue in this way to the top of the picture, then simply tile inwards from each line with bands of tiles, carefully cutting the tiles so that they are tapered to follow the curve.

ORDER OF WORK KEY
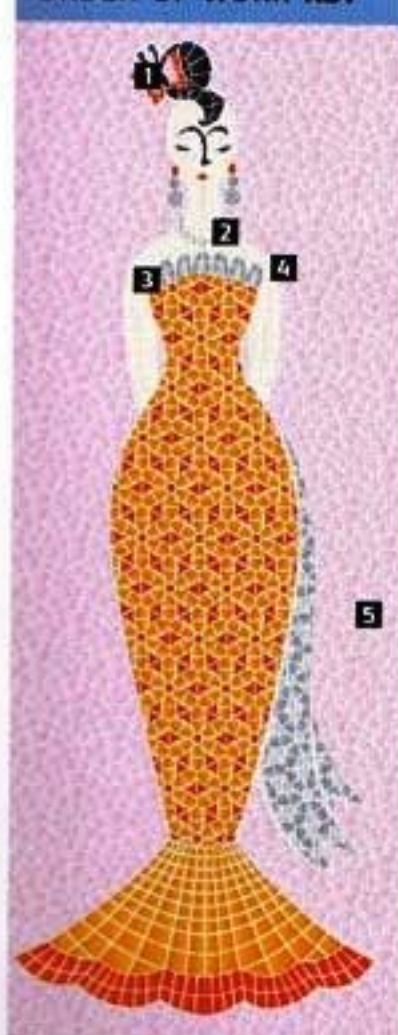
PANEL TRANSFER GRID
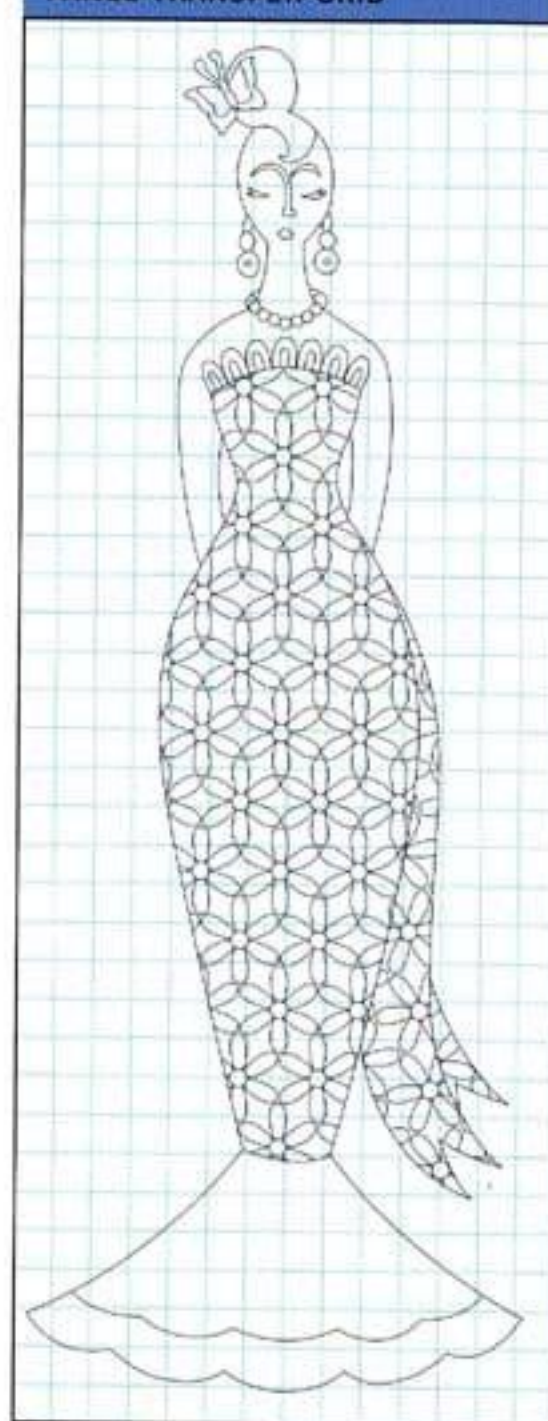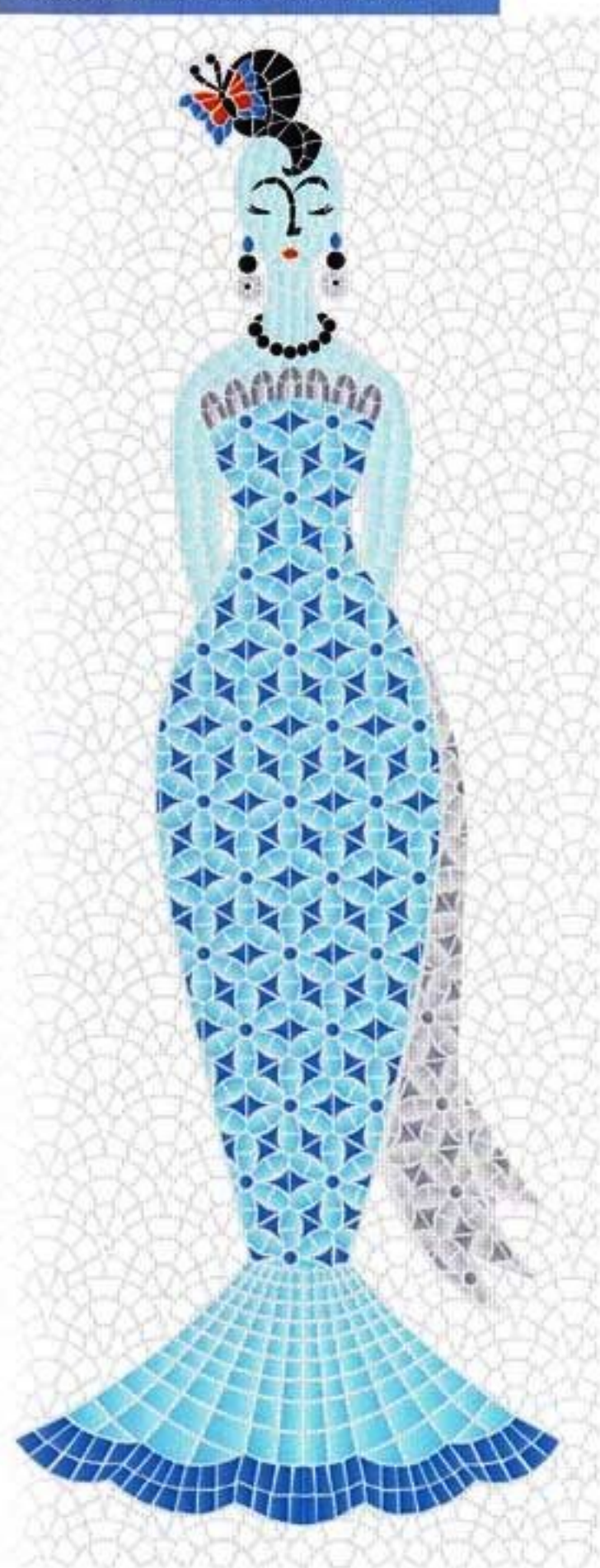
Colour variation

This blue version has an even stronger retro atmosphere, reminiscent of those popular prints of the 1950s, which showed exotic ladies under tropical moonlight.

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19.
Size of design: 89 x 34.5 cm (35 x 13⅝ in.).
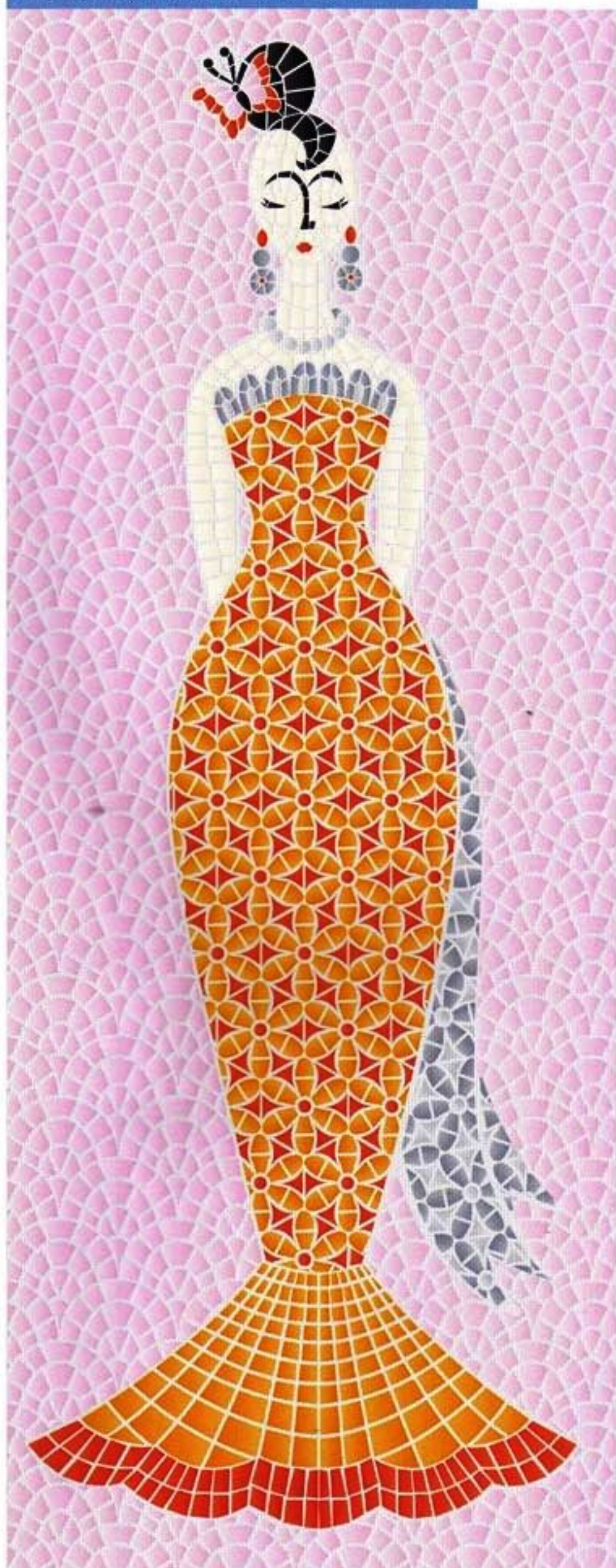
MOSAIC 31:
FABULOUS FLOWERS

THIS IS AN EXUBERANT, EXAGGERATED DESIGN OF PLUMP,
CURVY PLANTS AND SPIKY FOLIAGE. THE BIGGER YOU CAN
MAKE IT, THE MORE IMPACT IT WILL HAVE, BUT REMEMBER
THAT IT WILL DOMINATE MOST SETTINGS IN THESE HOT, ORANGE AND
RED COLOURS. HOWEVER, IT IS A RELATIVELY SIMPLE PIECE TO
COMPLETE, CONSISTING OF FLAT AREAS OF COLOUR.

Skill level: 2

Materials

Standard-size vitreous tiles or household
ceramic tiles
Estimating tile quantities, **see page 11**

ORDER OF WORK KEY

Order of work

1 Start with the first of the spear-like leaves,
working out from the central core. By working
with large tile pieces you can make the design
bold, and also cover larger areas quickly.

2 Draw a strong, smooth curve for the central
heart-shaped foliage, then fill the heart shapes
working upwards from the bottom and out
from the central line, completing one heart
before moving on to the next.

3 The third flower follows the same principle,
but finishes with a bursting flower. Here,
establish the small seed shapes then build the
bloom around them.

4 Move to the other side of the mosaic and
complete the 'pod'-shaped plant, again
working upwards and outwards from the
central line.

5–8 More spear-like leaves; complete those in
the foreground first.

9 Move on to the large flowers, completing
those in the foreground first. Do the small
shapes first, then fill around them.

10 Next, complete the flowers that are
'behind' other parts of the design.

11 The background here has a crackle fill,
which can be tricky to do. Alternatively, fill the
background space with more regularly cut tiles
following the outlines of the flowers, or try a
chequerboard fill.

12 The border is optional, but provides a nice
finish. Cut simple, thin rectangles from all the
colours you have used in the piece.

Colour variation

This design could be adapted to almost any
colour palette. Here, more muted pinks and
greens have been combined, suggesting a humid
heat rather than a 'desert heat'.

VARIATION: RAINFOREST
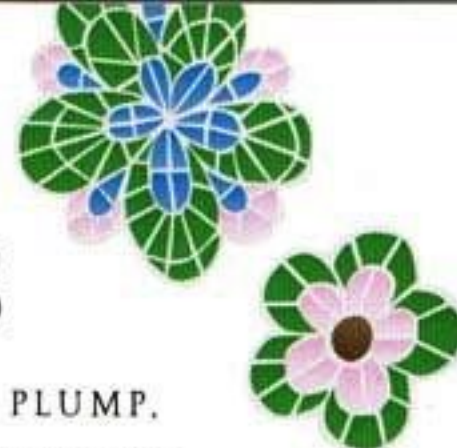
TILE CUTTING AND PLACEMENT GUIDE

COLOUR PALETTE

Main panel   Variation

PANEL TRANSFER GRID

Suggested dimensions
To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 41.5 x 84 cm (16⅜ x 33 in.).
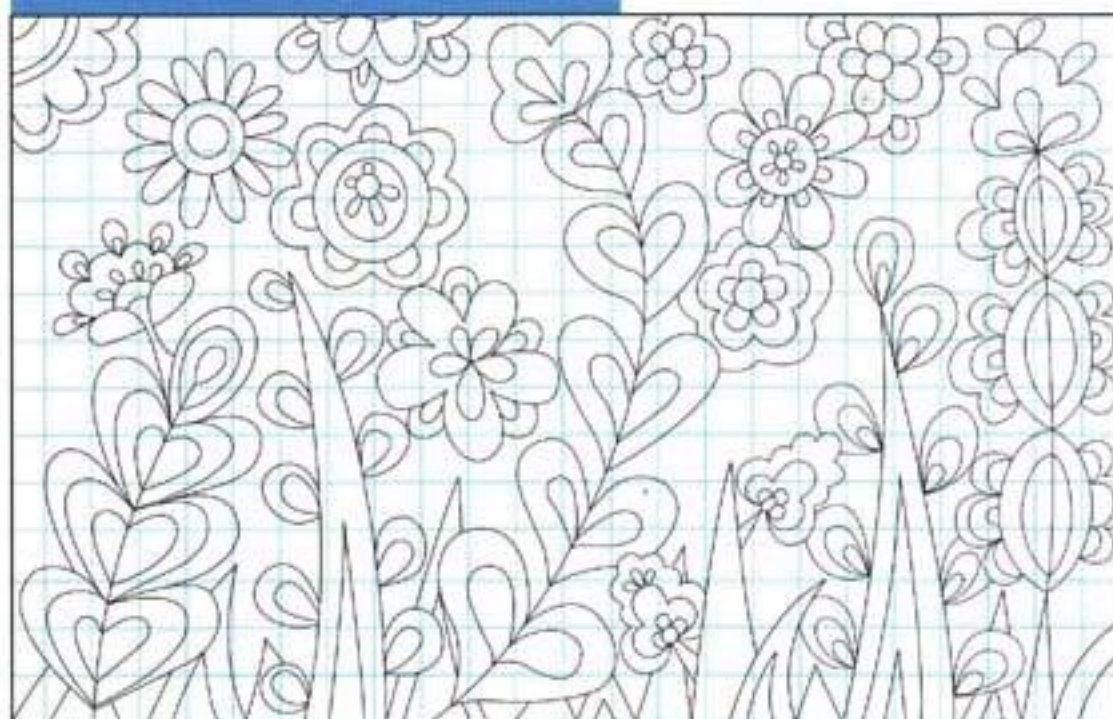
MOSAIC 32: HEARTS

THIS STRONG, BOLD DESIGN HAS A SIMPLE BUT STRIKING SHAPE THAT MIGHT WORK WELL IN A TEENAGER'S ROOM. PLACING THE DESIGN ON A WHITE BACKGROUND CREATES A STRIKING POSTER-LIKE QUALITY.

Skill level: **2**

Materials

Standard-size vitreous tiles or ceramic tiles
Estimating tile quantities, **see page 11**

ORDER OF WORK **KEY**

PANEL TRANSFER GRID

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19.
Size of design: 75 x 76 cm (29½ x 30 in.).
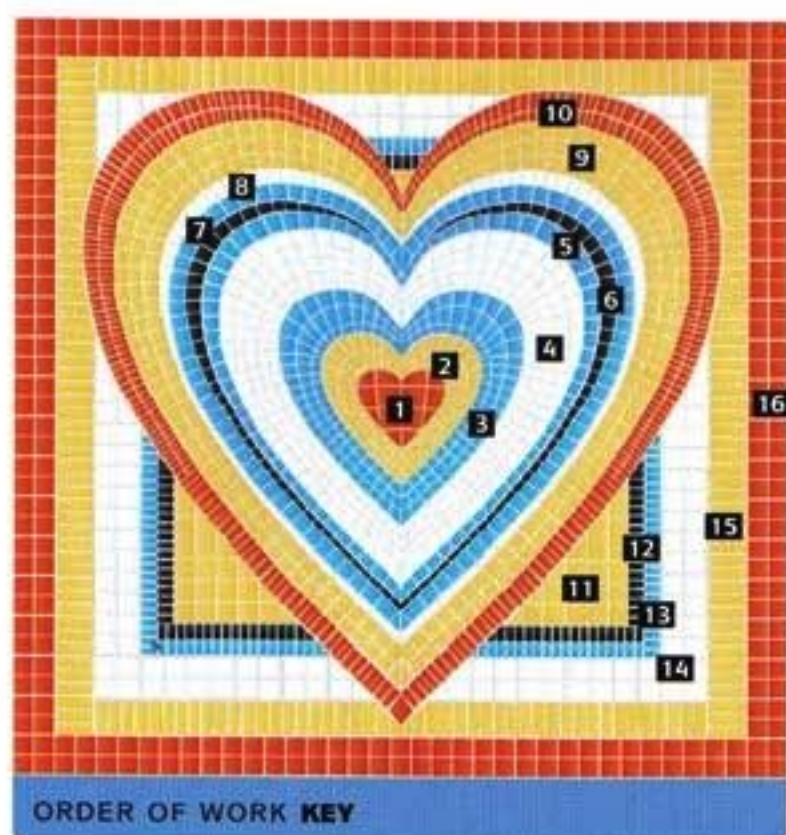
Order of work

1–10 This design is deceptive; do not underestimate the work involved. The drawing and the tile cutting need to be absolutely perfect. Start from the centre, tackling each concentric heart one at a time. You can simplify the design by reducing the total number of hearts, but however many hearts you decide on and whatever fill you use, make sure that you maintain the symmetry of each one. If you decide on a chequerboard fill, then work from the vertical centre-line as you complete each heart to ensure that you maintain the balance between the left and right side of the design.

11–16 Now move on to the background squares. Again, follow the same principles – symmetry and balance are most important. As with the hearts, you can reduce or add to the number of squares.

VARIATION: MONOCHROME

TILE CUTTING AND PLACEMENT GUIDE

Colour variation

As an alternative to the five-colour palette, try a monochrome treatment. This is just as dynamic but easier in a setting that does not allow garish colours.

COLOUR PALETTE

Main panel

Variation

MOSAIC 33: HANDBAGS

A BRIGHT PANEL SUITED TO A TEENAGER'S BEDROOM, A HALLWAY
OR A SHOP. THIS IS A SIMPLE AND STYLIZED PIECE WITH A
STARTLING COLOUR PALETTE THAT YOU CAN ADAPT TO SUIT
YOUR TASTE. IT WOULD WORK EQUALLY WELL MASSIVELY
ENLARGED ON A WALL, OR SMALLER, PERHAPS PLACED ABOVE
A ROW OF COAT HOOKS OR PEGS.

Skill level: 2

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

Order of work

1 Start from left to right. The first bag is
angular, so accentuate the hard edges and use
severe, rectangular cuts. Gold tiles would be
ideal for the detail of the buckle.

2 The next one is like a carpet bag. Start with
the motif on the right, then use a fill that
follows the curves of the outline. Finish with
the ring of the handle using accurately laid
black tiles to create the effect of a hard plastic
or bone-like material.

3 Complete the flower motif of this purse-like
bag first, then surround with an outline of tiles
of a single, strong colour. Again, gold tiles
would be good for the clasp.

4 If you are working on a large scale, try
and introduce one or two highlight tiles into
the bunch of cherries motif. The bulk of the
bag can be completed with a simple
herringbone or zigzag fill to create the
effect of a basket weave.

5 Pre-cut a number of semi-circular tiles and
sort them in ascending size to create the spiral
patterns. A shocking, vivid background in a

TILE CUTTING AND PLACEMENT GUIDE

contrasting or complementary colour works
best to surround the spirals.

6 Cut and place the heart first. Again
semicircles provide a lacy edging to this bag
which is completed with a solid black fill in
both colour variations.

7 Use a regular, rectangular fill for the
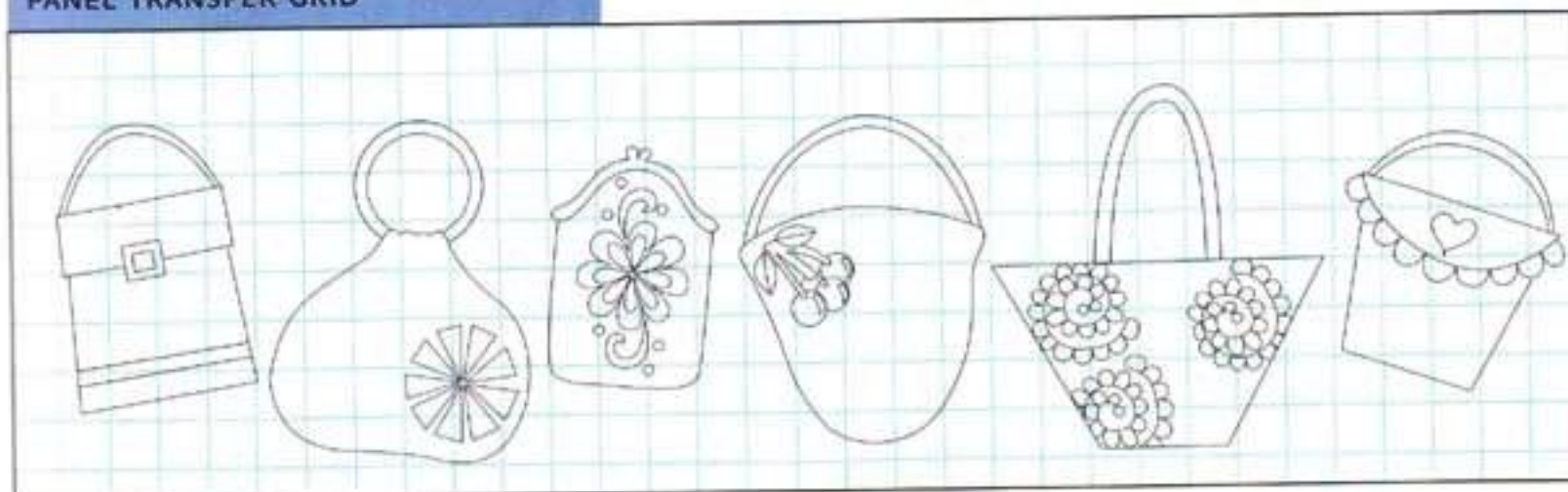background.

COLOUR PALETTE

Main panel	Variation

ORDER OF WORK KEY

VARIATION: NEUTRAL

Colour variation
This more naturalistic colour palette, on a neutral background, can be gentler on the eye for some locations.

MOSAIC 34: RUSSIAN DOLLS

THIS DESIGN IS BASED ON THE FAMOUS NESTING OR STACKING DOLLS, KNOWN
AS MATRYOSHKI, FROM 19TH-CENTURY RUSSIA. EACH DESIGN IS SUBTLY
DIFFERENT WITH VARIATIONS IN THE EYELASHES AND CHEEKS OF THE FACES
AND THE DECORATIVE FLOWERS ON THE BODIES. THE BORDER IS A
TESSELLATION PATTERN TAKEN FROM TRADITIONAL RUSSIAN FOLK ART.

Skill level: **3**

Materials

Option 1: Standard-size vitreous tiles
Option 2: Ceramic tiles with oven-fired
　　　　　ceramic paints
Estimating tile quantities, **see page 11**

Suggested dimensions
To scale and transfer the design follow the techniques
described on pages 18–19. Size of design: 56 x 73 cm
(22 x 28¾ in.).

PANEL TRANSFER GRID

ORDER OF WORK KEY

Order of work

1 This design is more effective the larger you make it.
The delicate detail of the facial features is easier when
the design is larger. Place the cheeks, hair and eyes;
make sure that the tiles for the left and right side of
each face match in size. Measure carefully from a central
line to ensure they are placed symmetrically.

2 Complete the circular outline of the faces, then work
inwards to fill each one.

3 Now do the headscarves, again cutting accurately to
the curve.

4 Start with the central parts of the flower, then cut the
petals. Use nibbling techniques to soften the edges and
reproduce the hand-painted look of the original dolls.

5 Add the detail of the neckties.

6 Now complete the surrounding shape of the body.

7 Finish each figure with the solid fill of the base.

8 Fill in the large area of the main background patiently,
keeping the tiles evenly sized and spaced.

9 Split tiles into long, thin rectangles and carefully lay
the inner border.

10 Now place the central tiles of the outer border,
placing them precisely on the grid.

11 If you have worked accurately, the border motif is
relatively quick to complete as it only requires simple
triangular splits of whole tiles to surround each square.

Colour variation

This version uses plain ceramic tiles, with the features of the faces painted onto circles, each cut from a single piece of tile. Even if you follow the same colour palette, the finished piece will have a very different look when executed in plain tiles.

Variation with ceramic tiles

If completing the piece in ceramic tiles, the order of work is much the same but the techniques are a bit different.

Start by cutting each of the circles for the faces from separate ceramic tiles, then paint the features using oven-fired ceramic paints – you can wipe off any mistakes as long as you do not let the paint dry. When you are happy, fire the painted tile pieces following the instructions supplied with the paint.

Then work on the dolls, the background and the outer pattern in the same order as described opposite. You may find this variation simpler because you are painting rather than cutting the finer detail; however, the ceramic tiles will have a less vibrant colour than their vitreous counterparts. Take care when grouting the tiles as excessive scouring to remove the grout may damage the hand-painted areas.

COLOUR PALETTE

Main panel   Variation

TILE CUTTING AND PLACEMENT GUIDE

MOSAIC 35:
ALPHABET

THIS ALPHABET DESIGN IS IDEAL FOR A HALL
OR CORRIDOR IN A KINDERGARTEN OR
SCHOOL. AS THE DESIGN IS BUSY – USING
DIFFERENT TYPEFACES, FILLS AND BACKGROUND
COLOURS–TAKE CARE NOT TO MAKE IT TOO
CHAOTIC. WITH SO MUCH VARIETY IT IS
IMPORTANT TO IMPOSE BALANCE AND ORDER.
THIS PIECE REQUIRES VERY CAREFUL PLANNING
AND PRECISION CUTTING. LETTERS ARE ELEGANT
SHAPES, AND THE SLIGHTEST DEVIATION FROM THE
OUTLINE CAN MAKE THEM LOOK 'WRONG'.

ORDER OF WORK KEY

Suggested dimensions
To scale and transfer the design
follow the techniques described on
pages 18–19. Size of design:
76 x 95 cm (30 x 37½ in.).

Skill level: **3**

Materials

Standard-size vitreous tiles
Estimating tile quantities,
see page 11

Order of work
Different letters that use the same fill
should be approached in the same
way as follows:

1 For the polka dot fill: first place
small circular-cut tiles, trying to keep
them evenly spaced, and cutting into
them precisely where they go over the
edge of the letter.

2 Cut the tiles of the main fill of each
letter to fit round the polka dots,
then place them. Mark the line of the
letter edges with a washable felt-tip
pen, then cut them precisely to fit,
testing the accuracy of each piece
before gluing it down.

3 The solid fill: make sure you cut
exactly to the outlines, taking care to
ensure that curves are smooth. (When
doing the heart, draw a central,
vertical line, and work out from each
side to make sure your fill is
symmetrical.)

4–5 For the outline letters, cut a
good supply of narrow strips of tile,
ensuring they are exactly the same
thickness, then tile round the outline.
You will find you have to break the
strips into very small pieces to get the
tight curves of the hooks and serifs
on some letters. Let the glued down
outlines set, then carefully cut the fill.
Make sure you leave even spaces for
grout – don't cram the inside of the
letter too tightly.

6–7 For the stripes, always begin with
the narrow bands then tile the fill in
between. Again, your drawing

PANEL TRANSFER GRID

TILE CUTTING AND PLACEMENT GUIDE

preparation is important so that the stripes are equally spaced in relation to the edges of the letter.

8 Finish with the background fill for each letter 'tile', alternating the colours in order. The blank tile between the Z and the heart is a 'spacer' to make the number of panels on each row the same. You could fill this with a flower, school logo or other motif.

Colour variation

This variation uses a stark black-and-white background with just two fill colours.

VARIATION: STARK

COLOUR PALETTE

Main panel	Variation
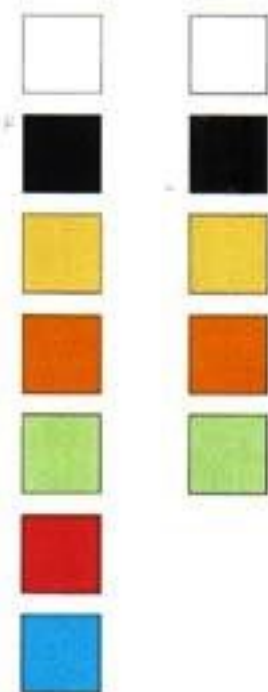
MOSAIC 36: JUNGLE

THIS PICTURE HAS A CHILD-LIKE QUALITY, FRESH AND BRIGHT, BUT QUITE REALISTIC. THE PIECE UTILIZES DIFFERENT MATERIALS BUT RELIES CHIEFLY ON HOUSEHOLD CERAMIC TILES. THE COMPARATIVE SOFTNESS OF THIS TYPE ALLOWS YOU TO CUT BIG PIECES WITH A LOT OF ACCURACY AND CURVES THAT FLOW BOTH INWARDS AND OUTWARDS. THE PICTURE USES 'CHUNKY' COLOURS AND DESIGN BUT ALSO CREATES STRONG ANIMAL CHARACTERS.

Skill level: **3**

Materials

Household ceramic tiles, 'millefiori' tiles (tiny slices of coloured Italian glass that can be obtained from specialist craft suppliers), pebbles
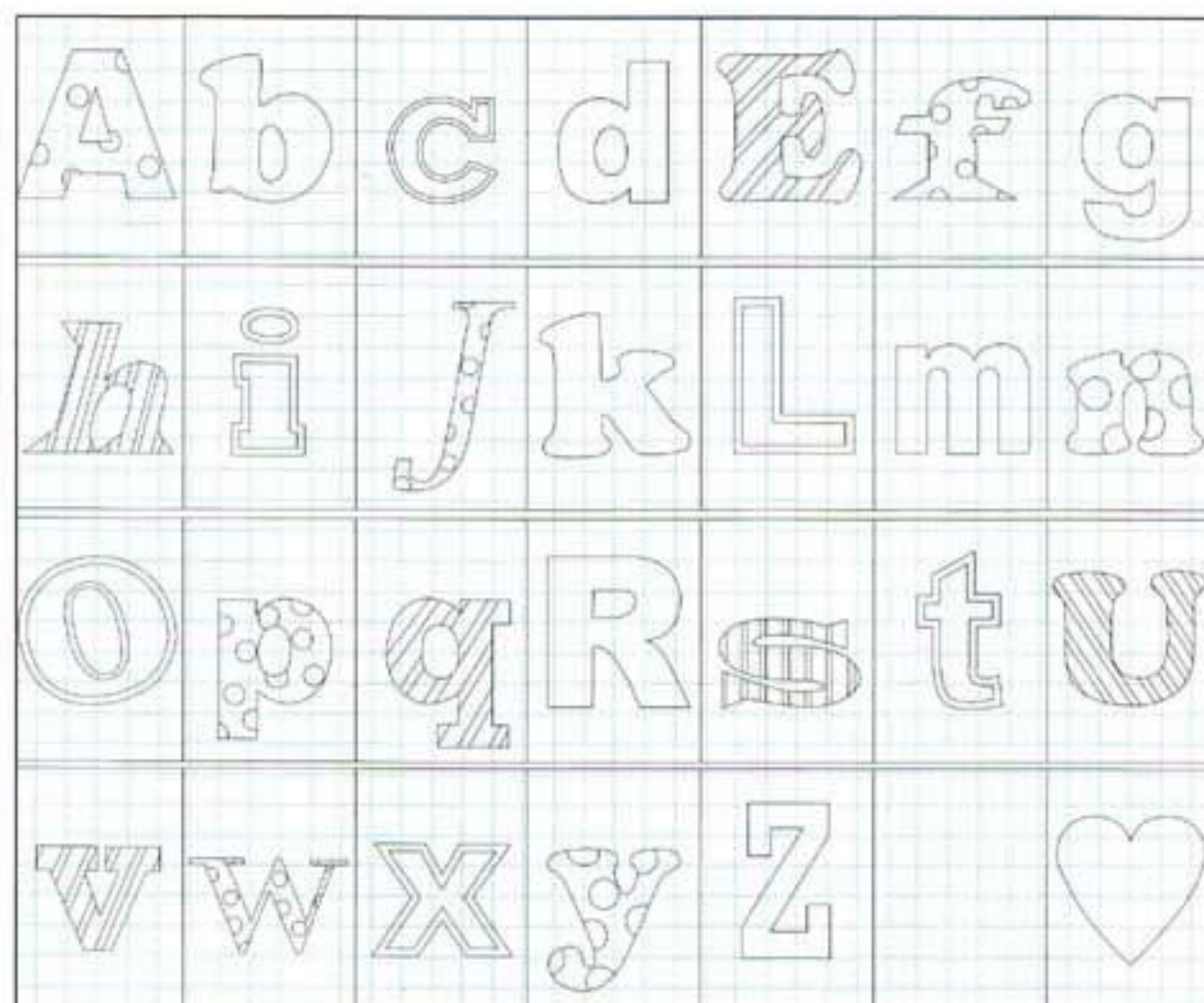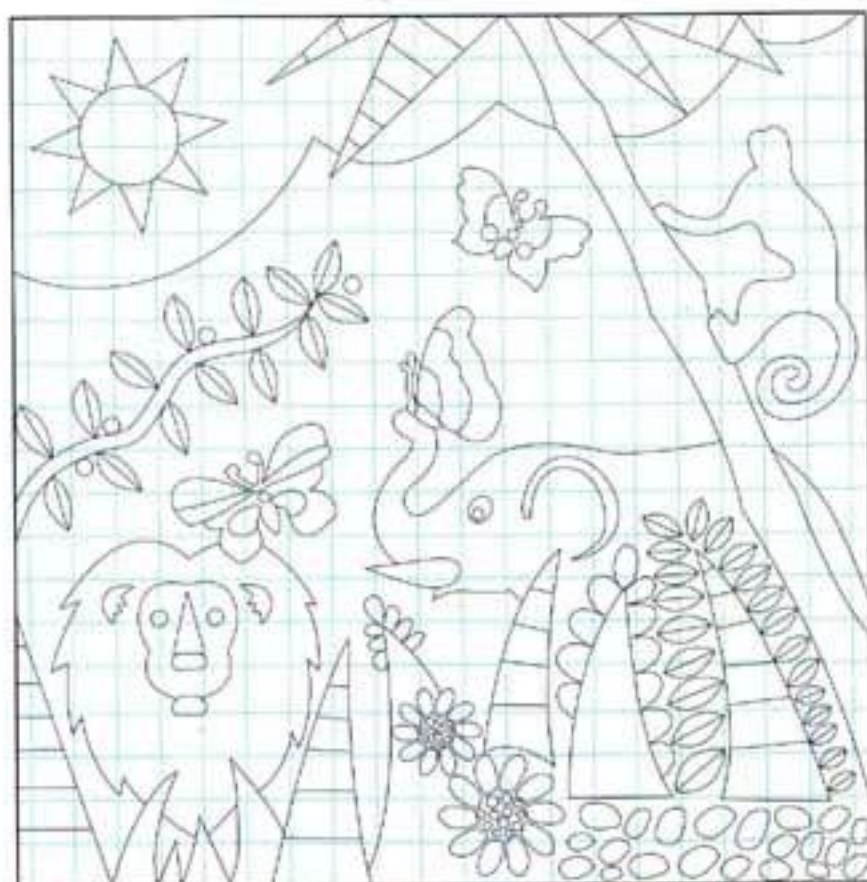Estimating tile quantities, **see page 11**

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 48 x 48 cm (19 x 19 in.).

PANEL TRANSFER GRID

ORDER OF WORK **KEY**

Order of work

1 Start with the sun by drawing round a suitably sized circular shape on a ceramic tile with a felt-tip pen. Cut the circle and position it, then create the rays from thin rectangular cuts. Use a protractor to mark out their position. Each outer point will be at a 45-degree interval; the angle which touches the inner circle is half-way between. Curve the base of each 'ray' to fit the central circle.

2 Draw paper templates for the sections of the tree trunk, getting progressively smaller, then trace each onto tile rectangles before cutting them out. Then move on to the palm leaves – using the finished side of a tile for all the framing edges of the picture.

3 The monkey is not just a silhouette – follow the cuts carefully so that the grout lines suggest the two back legs. Dovetail the pieces of the tail to give it a smooth curve.

4 Start with the body of the butterflies. Using ceramic tiles allows you to cut large slabs of bright colour to complete each section of wing in one piece.

5 Next is the palm tree; this needs careful positioning of the tile pieces to create the smooth curves. Place the leaves, cut small rectangles in two different tones of the same colour and then curve one side. Pair these shapes together to create the whole leaf.

6 The flowers have a centre of millefiori tiles. Surround each centre with petals but don't make them overly perfect; in this case variation in size and shape adds interest.

7 Place the small pebble beach. Find pebbles that are flat and as evenly shaped as possible. The shard-shaped leaves ground the design, and working with a paper template helps. Cut some leaves in different colours, then split and alternate the pieces to create a banded effect.

COLOUR PALETTE

Main panel	Variation

TILE CUTTING AND PLACEMENT GUIDE

8 The lion provides a key personality in the design. Place eyes, nose and other facial details first, concentrating on spacing everything symmetrically. Accentuate the shapes, particularly the wide eyes.

9 Crackle fill the elephant to give an impression of creased skin. You could stick on a 'googly' eye—available from craft shops – after the piece has been grouted. The elephant's tusk can be cut from one piece of tile.

10 The cloud is a contour fill that winds around the sun.

11 The background is laid in toned vertical bands to give a sense of depth to the picture.

VARIATION: STYLIZED

Colour variation
You could use a palette of 'hot' colours, which, combined with the black background, creates a highly stylized result.

MOSAIC 37: BIG TOP

THIS DRAMATIC DESIGN HAS THE 'RETRO' FEELING OF A 1950s ILLUSTRATION. IT USES EXAGGERATED SHADOWS AND HIGHLIGHTS, LIKE ON THE TOP HAT OF THE DASHING RINGMASTER. THE DESIGN IS IN THE SHAPE OF A CIRCUS BIG TOP CUT FROM MDF. THE STARS CREATE ADDITIONAL COLOUR AND NOISE, LIKE FIREWORKS OR FLASHBULBS BURSTING OUT OF THE MORE MUTED BACKGROUND.

Skill level: **3**

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**
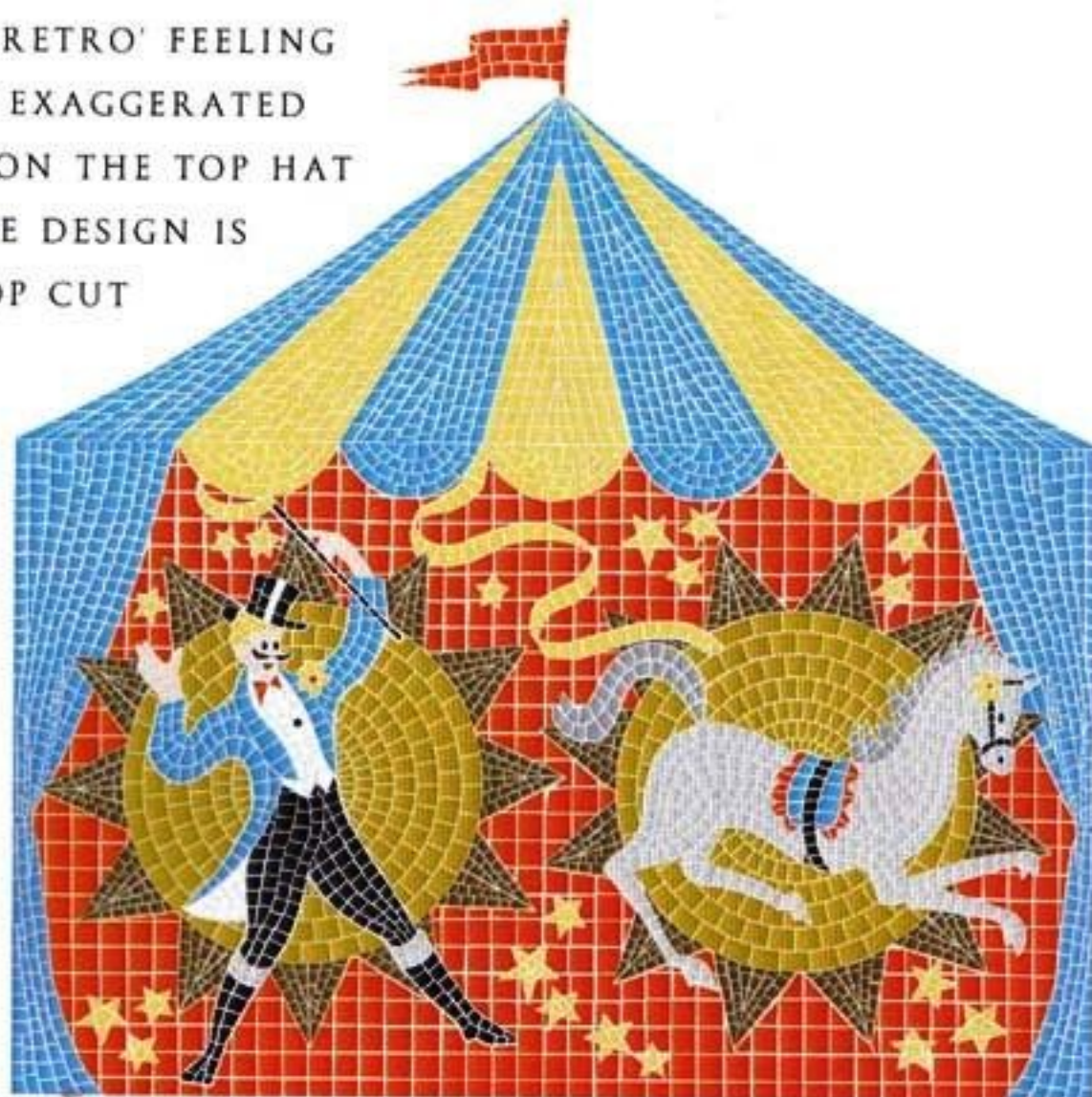
VARIATION: REVERSAL

PANEL TRANSFER GRID
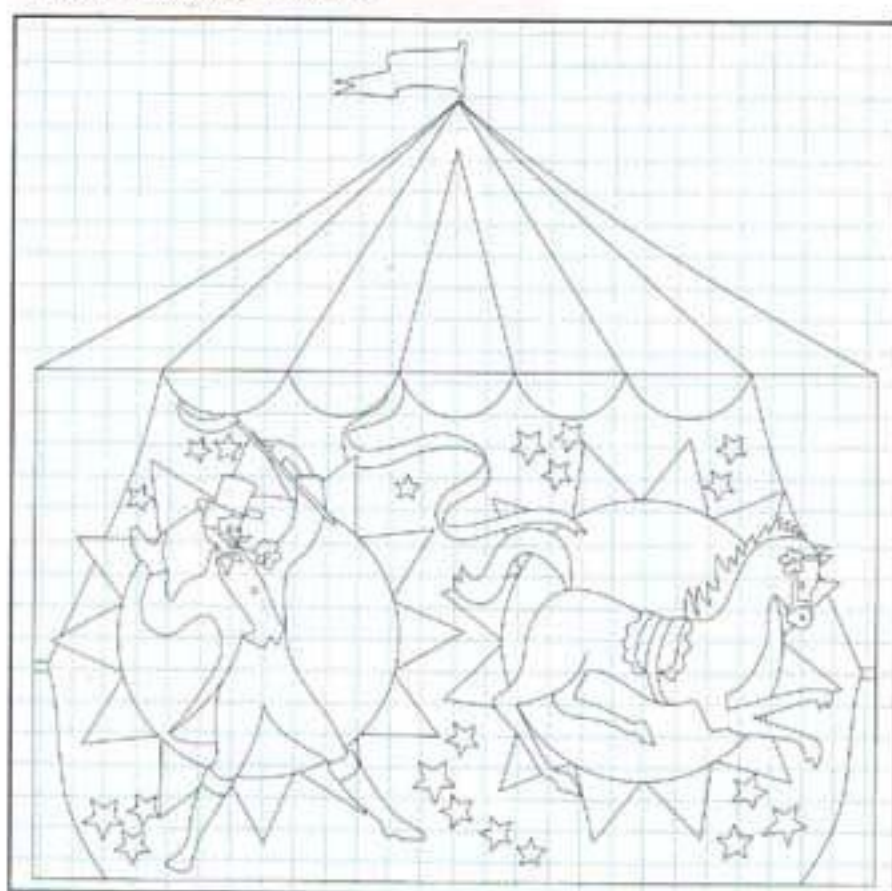
COLOUR PALETTE

Main panel   Variation

Colour variations

This alternative palette is almost a 'reversal' of the first version, with the background turned into a much stronger element. If you choose this variation, consider the surrounding colours where the finished piece will be placed as such a strong area of red may clash with some colour schemes.

Suggested dimensions
To scale and transfer the design follow the techniques described on pages 18–19.
Size of design: 89.5 x 94 cm (35¼ x 37 in.).

ORDER OF WORK **KEY**

TILE CUTTING AND PLACEMENT GUIDE

Order of work

1 Begin with the ringmaster, establishing the details of the face and the highlight of his top hat. Pay attention to his hands holding the baton.

2 Complete the saddle and bridle of the horse first. Exaggerate the curves of the horse's back and give it depth by adding shading to the underside of the body.

3 Tile the ringmaster's baton and ribbon, working carefully to make the ribbon shape across the picture.
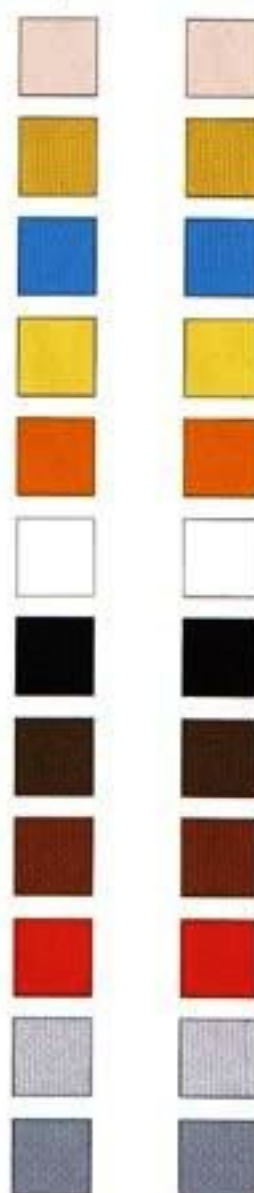
4 Make the circular shapes out of concentric rings of tiles.

5 The triangles require careful tapering to give them 'sharpness'.

6 Work precisely to make the stars look as if they have been spread about casually.

7 The drapes frame the piece; pay attention to the detail of the pleats.

8 Make the fringe of the canopy from semicircles.

9 Fill in the interior background around the stars and other detail.

10 The canopy requires patience to both recede and keep the symmetry of the design.

11 You can personalize the design by placing an initial or other motif in the flag.

MOSAIC 38: LITTLE PRINCESS

A PORTRAIT OF A FAIRY-TALE PRINCESS. THIS MOSAIC IS OBVIOUSLY MOST SUITABLE FOR A LITTLE GIRL'S BEDROOM. THIS VERSION HAS QUITE NATURALISTIC FLESH TONES AND HAIR COLOUR. YOU COULD ADD A FRAME TO THE PIECE, EITHER USING GOLD TILES TO CREATE A PICTORIAL MOSAIC ONE, OR BY HANGING AN OLD PICTURE FRAME AROUND THE PIECE WHEN IT IS IN PLACE ON THE WALL.

Skill level: 3

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

PANEL TRANSFER GRID

Order of work

1–5 The face is the hardest part of this picture. To get balance and symmetry work on the left and right sides together, making sure each piece of tile matches its opposite number as closely as possible. Start with the circles of the cheeks, then move on to the mouth using lots of little cuts to give a soft, curved shape to each tile. The pupils of the eyes have a little cut-out highlight – notice how these are on the same side of the pupil (not opposite sides). Try and cut the lashes into tapering triangular shapes. The main area of the face is filled downwards with parallel lines of cut tiles that taper towards the chin. Notice, however, the contouring underneath the eyebrows and on the chin itself where the tiles give shape to the features of the face.

6 Carry on down the neck in the same way as the face, pausing at the necklace.

7 Lay the beads of the necklace and decorative pendant, then continue on down the neck trying to follow the

ORDER OF WORK KEY

same line as above the necklace. End the tiles as exactly as possible on the line of your drawing that establishes the neckline of the dress.

8 Do the scoops of the collar around the neck, then the little scalloped details. The flowers are next: circles surrounded by 'clipped' circles, and pairs of split and shaped tiles for each of the leaves. Place the

polka dots, then finish the background colour of the dress with a crackle fill.

9 The jewels and heart on the crown are next: again, symmetry in placing and sizing is vital. Complete the headband and then the bands surrounding each of the spikes, before filling the inner areas of these with a crackle fill.

10 Do the highlighted areas of the hair first, keeping all the curves nice and soft, then the fill in between with the darker colour.

11 The background fill follows the outline of the head to give a slight aura to the picture. At this stage you could add glass jewels and droplets on top of the surface of the finished piece – you may even be able to obtain glass hearts and other suitable shapes from your local craft shop.

Colour variation

This variant is more magical
with brighter, more vivid pinks
and a porcelain skin colour.

TILE CUTTING AND PLACEMENT GUIDE

Suggested dimensions

To scale and transfer the design
follow the techniques described
on pages 18–19. Size of design:
59 x 42 cm (23¼ x 16½ in.).

COLOUR PALETTE

| Main panel		Variation	

MOSAIC 39:
NOAH'S ARK

IF YOU HAVE ACCESS TO A JIGSAW, CUT OUT THE OUTLINE SHAPE OF THE BOARD BEFORE LAYING YOUR TILES. OTHERWISE, USE A SIMPLE, WHITE FILL TO THE EDGES OF A CONTAINING RECTANGLE. THIS INTERPRETATION OF THE TRADITIONAL STORY OF THE ARK FEATURES SOME HUMBLER ANIMALS. CAN YOU SPOT BOTH ZEBRAS?

ORDER OF WORK KEY

Skill level: **2**

Materials

Standard-size vitreous tiles or household ceramic tiles
Estimating tile quantities, **see page 11**
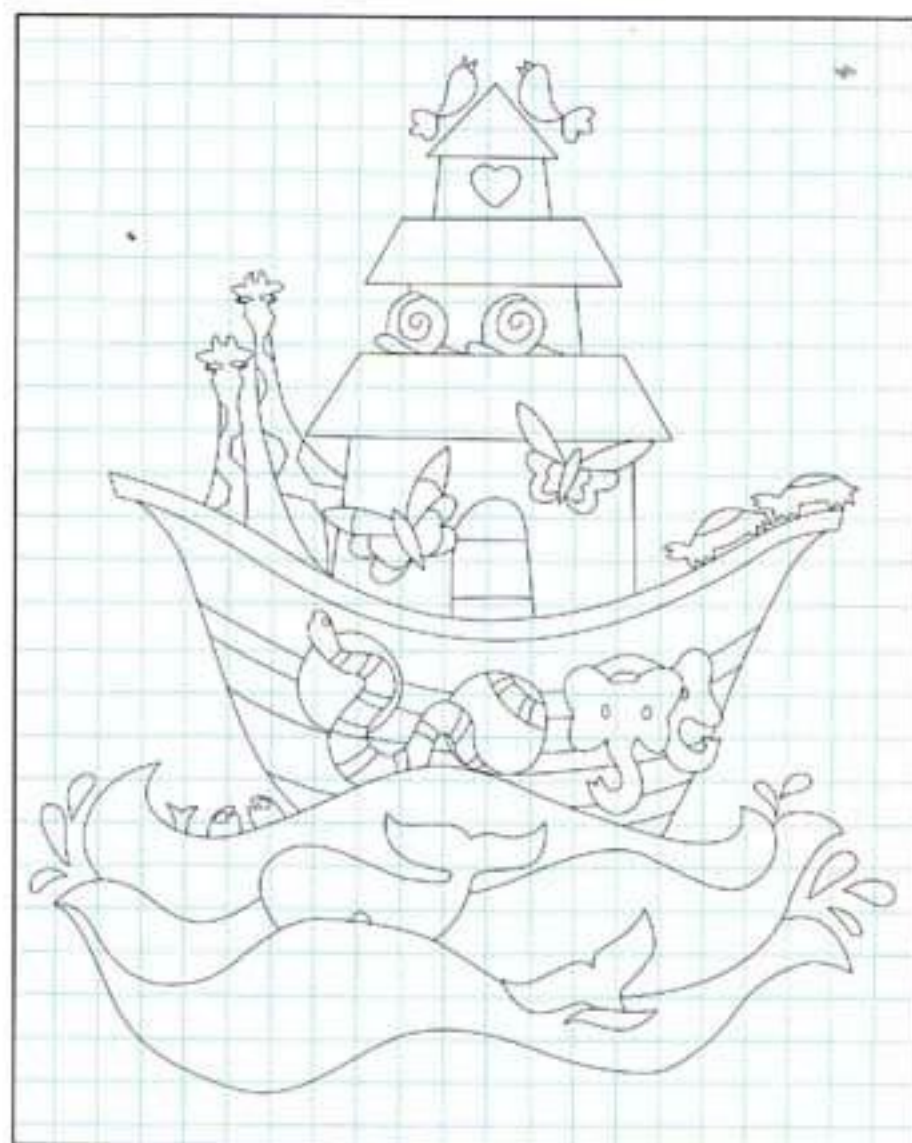
PANEL TRANSFER GRID

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19.
Size of design: 27½ x 22½ in. (70 x 57 cm).

Order of work

1 This project starts from the bottom and works its way up. Begin with the whales, and, as usual, do the eyes first.

2 The fill of the waves should be curvaceous and full.

3 Next, do the two little fish, peeping out from the waves, then the two snakes and the elephants that are in front of the boat.

4 Lay the planks of the ark in parallel rows.

5 Accentuate the shape of the butterflies; keep them large and bright.

6 Establish the first storey of the ark, following a simple chequerboard to give some solid areas to anchor what is a 'busy' design.

7 Begin with the shells of the two tortoises on the stern, starting from the top and working down before completing the head and feet.

8 Take great care with the zebra stripes because there is little space to balance the white and black areas evenly.

9 The giraffes are exaggerated; accentuate the curve of the neck and the large eyes to give them an aloofness.

10 Coil the snail shells outwards from the centre, then complete their bodies with a few simple tiles.

11–12 Make the second storey, then place the third on top using the same 'solid' fill.
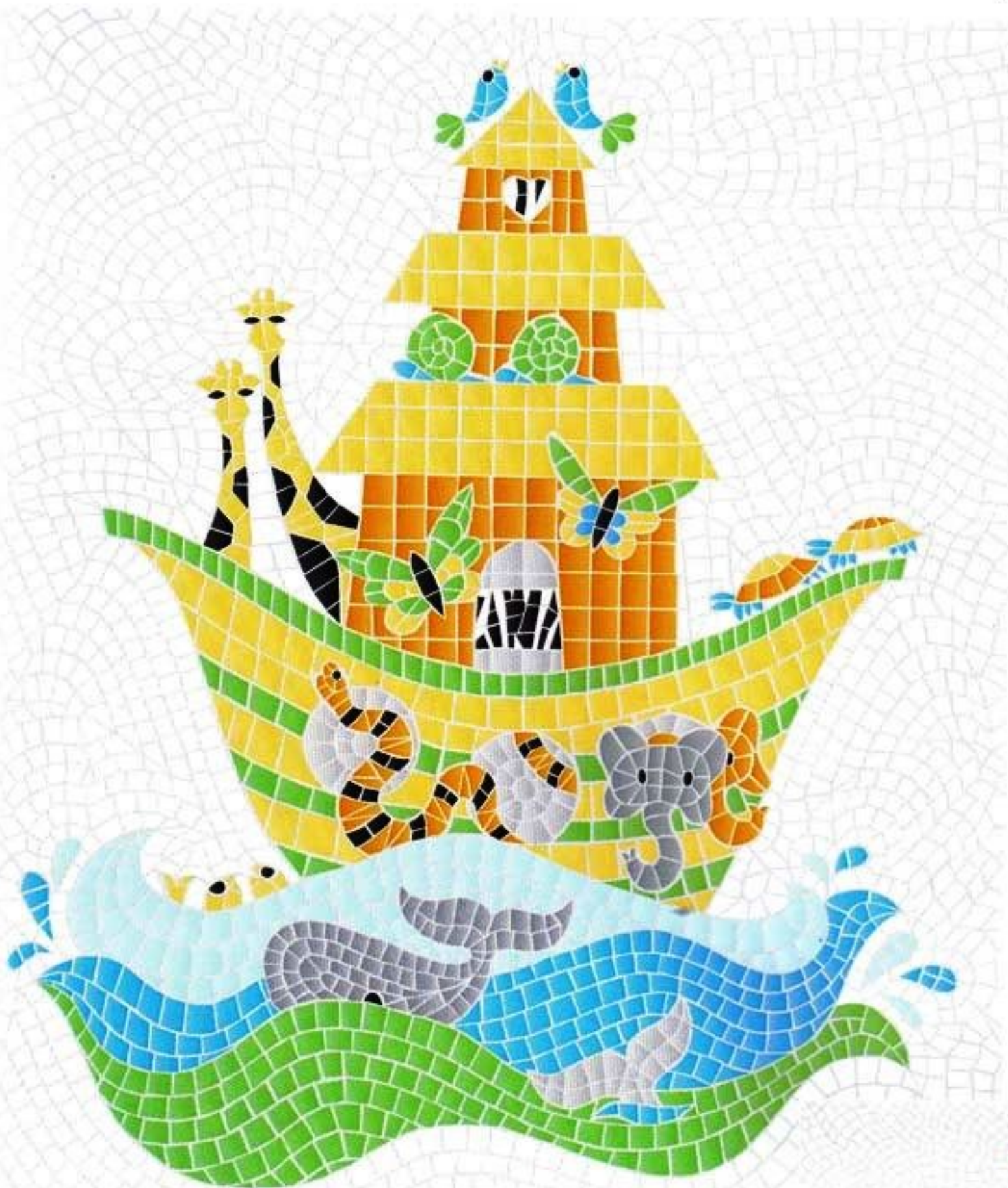
COLOUR PALETTE

Main panel	Variation

TILE CUTTING AND PLACEMENT GUIDE

13 Another tricky zebra challenge – this time even finer detail is required.

14 Top the design with two songbirds. You could give the birds (and some of the other animals) 'googly eyes' – this is achieved by sticking the eyes on to the mosaic after it has been grouted.

Colour variation
Try using a more naturalistic selection of colours: soft blues, mossy greens and warm browns.

VARIATION: NATURALISTIC

MOSAIC 40:
TEDDY BEARS' PICNIC

THIS IS A CHEERFUL PANEL FOR A TODDLER'S ROOM WITH
PLENTY OF INTERESTING DETAIL FOR LITTLE EYES, SUCH AS THE
DRIPPING ICE CREAM AND THE BUZZING BEES. THERE IS ALSO A
COUNTING GAME HIDDEN IN THE DESIGN WITH ONE LOLLIPOP.
TWO PRESENTS, THREE VEST BUTTONS, FOUR BALLOONS, FIVE
CANDLES AND SIX SPOTS ON THE TEDDY'S HAT FOR A CHILD TO FIND.

Skill level: **2**

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**
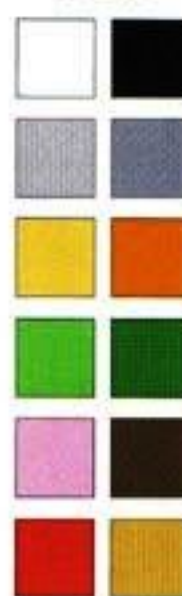
ORDER OF WORK **KEY**

COLOUR PALETTE

Main panel   Variation

Order of work

1 Complete the detail of all the faces first.

2 Move to the foreground areas: tile the presents, paying attention to the ribbon; you can add shading to give a 3-D effect.

3 Start with the candles and then the frosting of the cake.

4 Go back to the first bear and complete the other details: the dots on the hat, then the striped T-shirt, finishing with the ice cream before tiling the body.

5 Move on to the next bear: start with the hat (flowers first), then work down completing the bow. Again, to give a 3-D quality, use a darker colour in the folds of the bow.

6 Again start with the party hat before establishing the shape of the vest and filling in the body.

7 Once more take care with the hat, then complete the leotard. Emphasize the 'roundness' of the bears by following their outline as you tile them.

8 Move on to the balloons: start with the foremost first and accentuate the highlights. The strings require precision cutting – persevere to get them as thin as you possibly can.

9 Now complete the background flowers.

10 Start with the body of the bees, completing alternate rows of stripes, then work on the wings and tiny antennae.

11 To add contrast, mix different tones of the same colour in the background fill.

TILE CUTTING AND PLACEMENT GUIDE

VARIATION: HOT PALETTE

Colour variation

The same palette of tiles but with the areas of colour swapped around to give a 'hotter' end result.

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 43 x 74.5 cm (17 x 29⅜ in.).

12 The sky can be tiled in one colour, but you could add clouds or a smiling sun.

13 The frame is an optional addition to provide interest. If you prefer, you could extend the background areas out to the edge of the piece.

PANEL TRANSFER GRID

MOSAIC 41: HOLDING HANDS

A SIMPLE PIECE USING CERAMIC TILES AND 'FOUND OBJECTS', SUCH AS
OLD PLATES AND SAUCERS. TAKE IDEAS FROM THE EXAMPLES SHOWN, BUT
YOU WILL NEED TO ADAPT THE DESIGNS AND COLOURS TO THE PIECES OF
TILE AND POTTERY AVAILABLE. YOU CAN ALSO MAKE YOUR OWN
'PATTERNED' TILES BY PAINTING PLAIN TILES WITH CERAMIC PAINT.

ORDER OF WORK KEY

Order of work

Before you begin, create faces
following the instructions for the
Russian Dolls mural on page 93.
Prepare them a day or two in
advance so that the ceramic inks can
be properly cured and dried.

1 Begin with the torso of each
figure, placing the triangular tiles.
When mixing different ceramic
materials, pad out the thinner ones
with bits of glue-soaked cardboard
to achieve a level surface to the tiles.

2 Move on to the skirt or pants
below the torso. To give shape to
the skirts, use thin triangular cuts of
tiles with the top angle cut off
square. If using old bits of china,
select pieces that contain interesting
pieces of the original pattern.

3–4 To create the arms of the
figures, first cut a thin rectangle,
then use nippers to nibble along a

Skill level: 2

Materials

Household ceramic tiles, crockery, patterned
tiles, oven-fired ceramic paints
Estimating tile quantities, **see page 11**

COLOUR PALETTE

Main panel	Variation

Found objects

TILE CUTTING AND PLACEMENT GUIDE

Colour variation

This alternative uses plain ceramic tiles in bright colours which avoids the problem of combining found materials of different thicknesses which can prove difficult to lay evenly.

drawn line from one corner to the centre of the opposite, shortest side. Repeat again to create a long thin triangle. Taper the end that butts onto the body so that there is an even grout line.

5 Repeat the same cuts for the legs. Play around with the positioning to create variety and the suggestion of dancing figures.

6 Now place the heads and create different 'hair-dos' with simple semicircles.

7 The hearts are created from two, symmetrically cut, large pieces of tile. Draw the outline with a washable felt-tip pen first.

8 The flowers are a small tile piece cut into a circle, then surrounded with a 'dovetailed' band of tapered tiles, then surrounded with a band
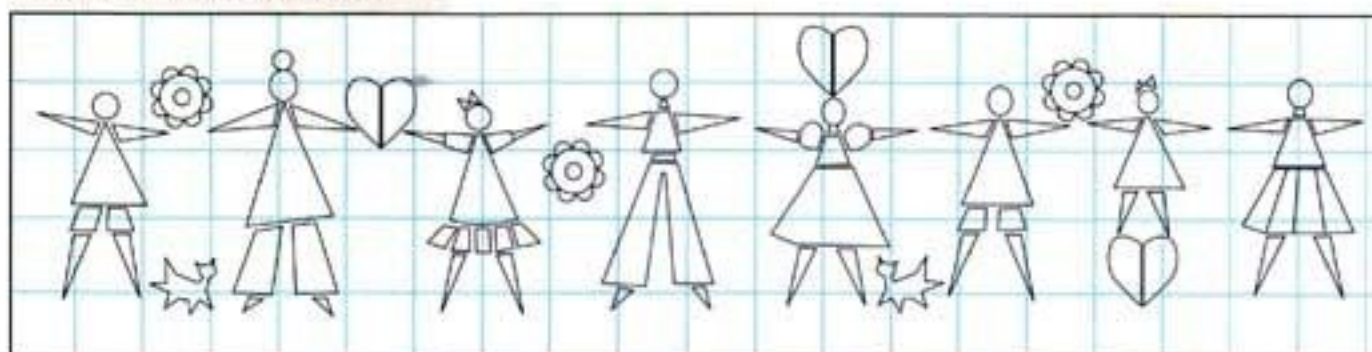
of petals created from semicircles of tile.

9 Make the small cats from simple triangles, following the drawing closely.

10 The shapes of the background tiles follows the shape of the characters. Alternatively, you could use a crackle fill.

PANEL TRANSFER GRID

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 13 x 49.5 cm (5⅛ x 19½ in.).

MOSAIC 42: FISH GAZING

ALTHOUGH THE UNDULATING WEEDS AND WAVES MAKE
THIS COMPOSITION RATHER BUSY, THE VIBRANT
COLOURS OF THE FISH STOP THEM FROM BEING
PUSHED INTO THE BACKGROUND. YOU CAN CUT
OUT THE PORTHOLE OUTLINE FROM MEDIUM-
DENSITY FIBREBOARD USING A JIGSAW.

Skill level: 2

Materials

Standard-size vitreous tiles
Estimating title quantities, **see page 11**

Order of work

1 Begin with the inner rim of the porthole to
establish a strong circle.

2 Move to the outer area of the porthole
surround, completing all the bolts first.

3 Do the vertical strands of seaweed in
the foreground, but leave those fronds
which the swimming fish will partly mask
until later.

4–8 Work on the fish in order, placing the
eye and fine detail, then tiling the smaller
stripes and patterns, before filling the larger
areas of colour.

9 Now complete the background fronds of
seaweed, working carefully to fit the tiles
around the fish you have just added.

10–11 The last two fish can now be
tiled, the one in the foreground first.

12 Finally, complete the background:
create a sense of motion, either with
wave forms in different tones or with a
wavy fill of tiles of the same colour.

Suggested dimensions
To scale and transfer the design
follow the techniques described on
pages 18–19. Size of design
(diameter): 67 cm (26⅜ in.).
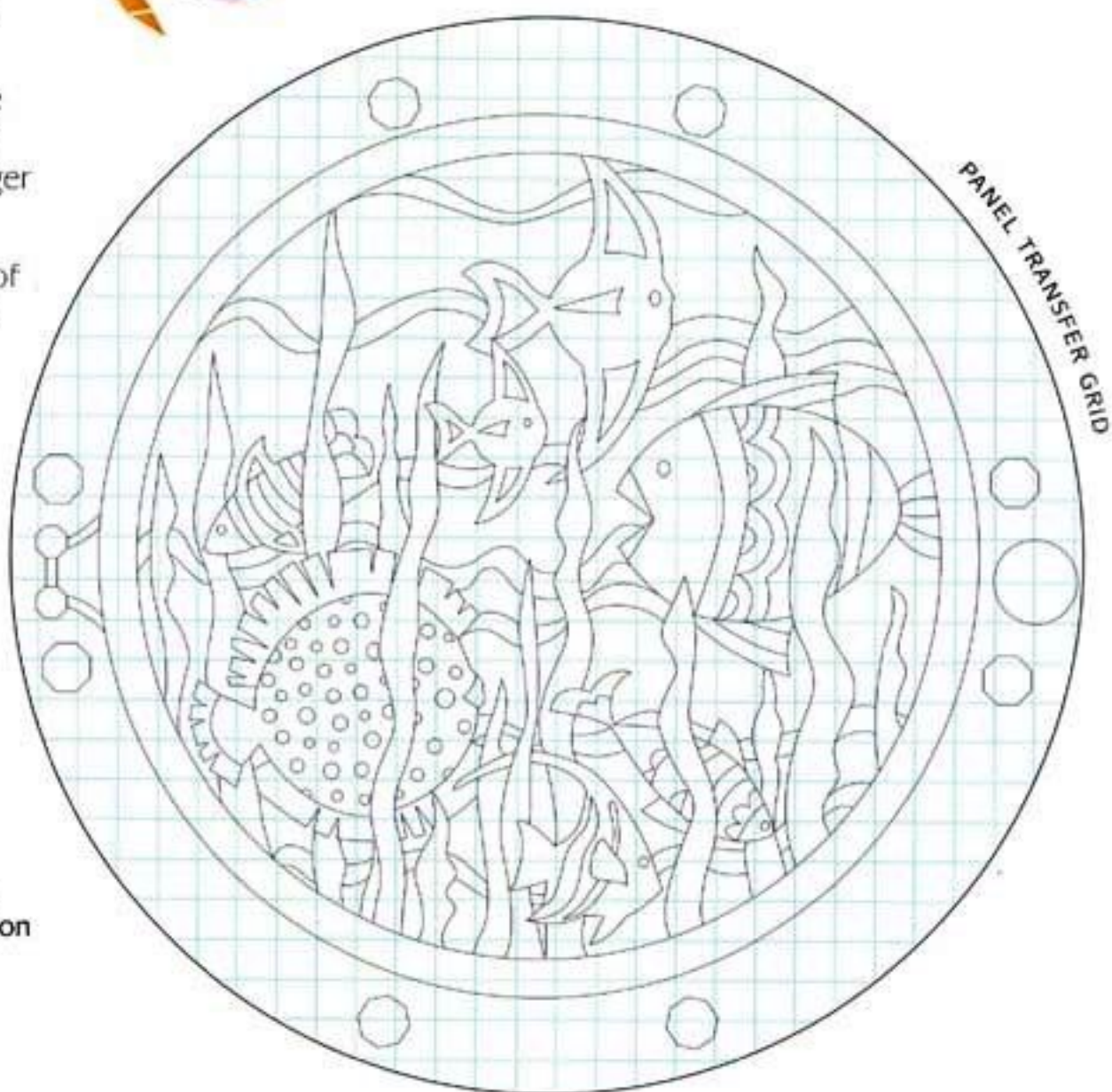
ORDER OF WORK **KEY**

PANEL TRANSFER GRID

COLOUR PALETTE

Main panel   Variation

Colour variation

You could use a more restricted set of 'hot' colours to create a highly stylized result, even adding 'googly' eyes to the fish to give a comic feel.

MOSAIC 43: FARMYARD SCENE

THE GINGHAM BORDERS ON THIS PIECE LEND IT AN 'APPLE PIE' AMBIENCE.
IT IS SIMPLE TO DO, USING FULL TILES AND JUST THREE COLOUR TONES. FOR A
CHILD'S ROOM YOU COULD ADD THEIR INITIAL ON THE TRACTOR, OR
THEIR ENTIRE NAME ON THE BALES OF HAY LIKE BUILDING
BLOCKS. THIS WORKS EQUALLY WELL IN A KITCHEN.
PARTICULARLY WITH THIS 'FRUITY' COLOUR PALETTE.

Skill level: **2**

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**

ORDER OF WORK KEY

Order of work

1 Begin with the tractor wheels, working out from the centre, and follow the detail of the tread. Move on to the tractor body.

2 For the dog use lots of fine 'nibbling' cuts to give the roundness of the spots, and take care with the details of the eyes before completing the body.

3 Carefully place the stripes and wings of the bee.

4 Now for the bales of hay: integrate any letters that you want in the drawing, and cut carefully around the bee.

5 Place the rooster on top of the tractor roof, working down from the comb to give the flow of the body.

6 Repeat for the hen on the hay bales. Try to make the two chickens look as if they are talking to each other.

7 Pre-cut the centre and the surrounding petals of each flower, and experiment with their placement before sticking them down. They need to be accurately sized, so that they recede and each flower is symmetrical.

8 The sun is bold and spiky. Lay the centre first, then work out to each ray.

9–10 Fill the background: the strong band of the earth, and the flat area of the sky. You can try different colours.

11 Now the gingham pattern, which, if you use whole tiles, is relatively easy and quick to complete.

PANEL TRANSFER GRID
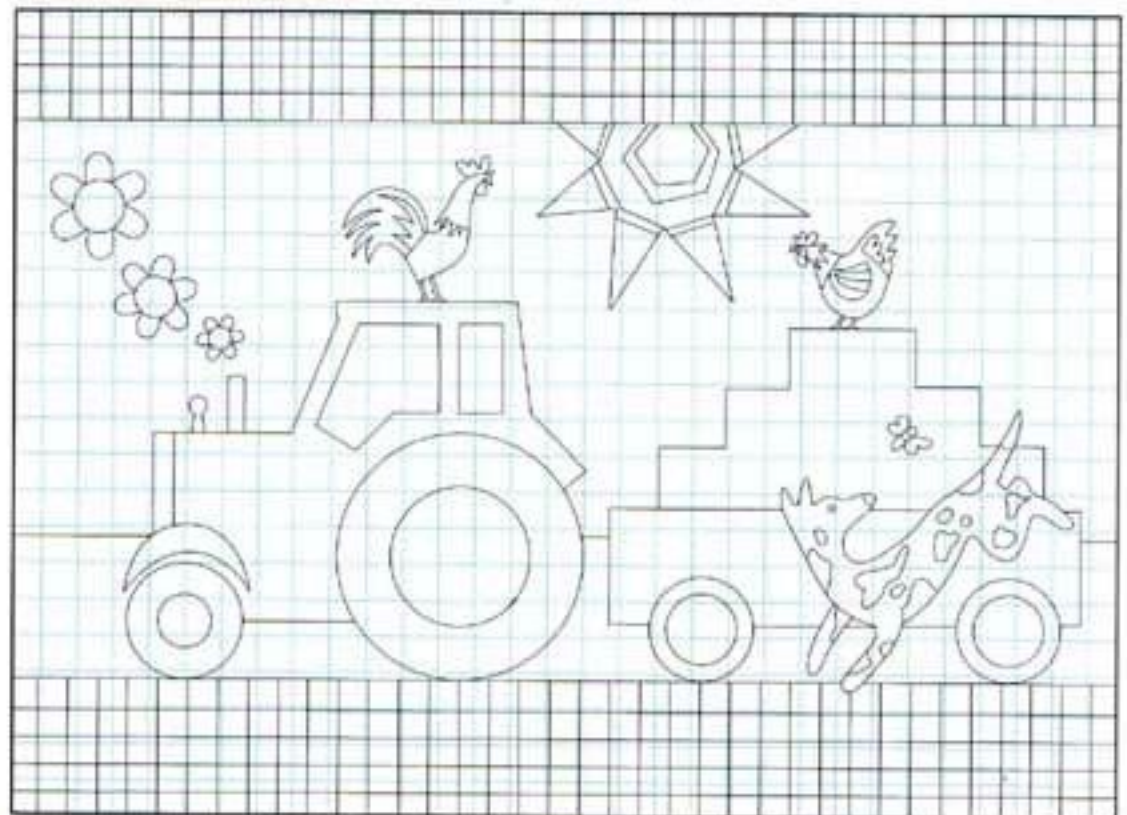
Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19.
Size of design: 55 x 74.5 cm (21⅝ x 29⅜ in.).

VARIATION: WARM AND BRIGHT

COLOUR PALETTE

Main panel   Variation

Colour variation

The gingham has been changed to pinks and reds to give a warmer but still bright end result.

MOSAIC 44: ROLLING TRAIN

THIS IS A SIMPLE PICTORIAL PIECE BECAUSE THE SCALE OF THE
ANIMALS AND PLANTS IS NOT CRUCIAL. THE KEY ELEMENT IS
THE ROLLER-COASTER FEEL OF THE TRAIN, WHICH YOU CAN
ACHIEVE BY LAYING TILES ALONG THE CURVES OF THE HILLS.
THE DESIGN HAS A LOVELY PANORAMIC FEEL, WHICH COULD
BE EXTENDED RIGHT ALONG A WALL. THE COLOUR PALETTE USED
HERE FEATURES 'NATURAL' COLOURS.

Skill level: **2**

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**
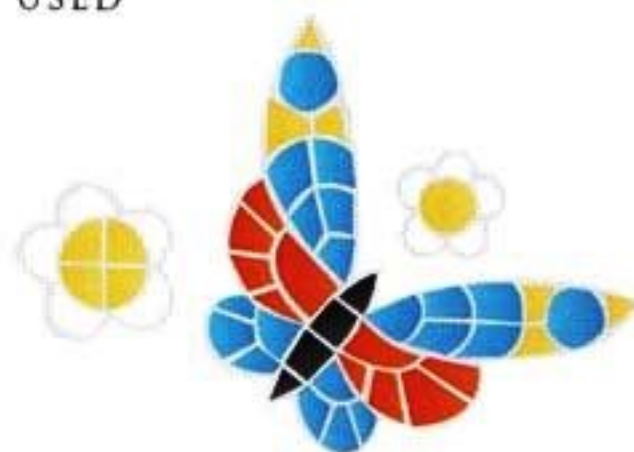
ORDER OF WORK **KEY**

Order of work

1 Start with the centrepiece: draw a strong pencil line
for the hills and place the train accurately along it.

2 Place the butterflies and flowers in the foreground.

3 Next do the rabbits; these are kept simple with the
only detail being their eyes.

4 Place the bush behind the rabbit, starting with the
trunk, then complete the foliage around it.

5–6 As with the bush, do the trunks of the trees first
(starting with the centre one) then the leaves.

7 Fill in the hill. Your fill should follow the
curve of the hills in parallel 'ribbons' of
the same colour.

8 Next, fill the small tree in the background – the
picture's focal point.

9 Alternate stripes provide interest and a sense of
recession to the field in the background.

10 Accentuate the billowing smoke clouds by following
the outline curves with your fill.

11 Render the birds with shards of black tile.

12–13 Surround the birds with the cloud, before filling
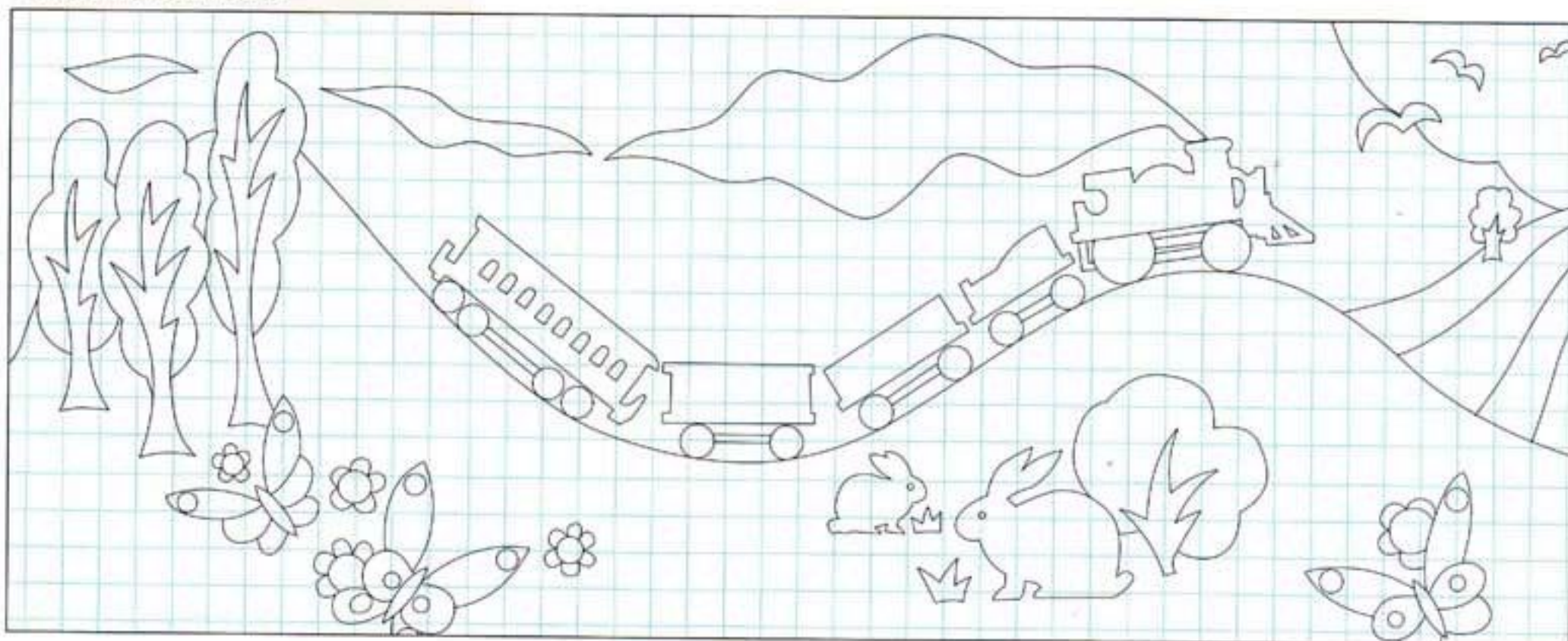in the sky.

FOLD OUT THE FLAP

Suggested dimensions

To scale and transfer the design follow
the techniques described on pages
18–19. Size of design: 42 x 118.5 cm
(16½ x 46¾ in.).

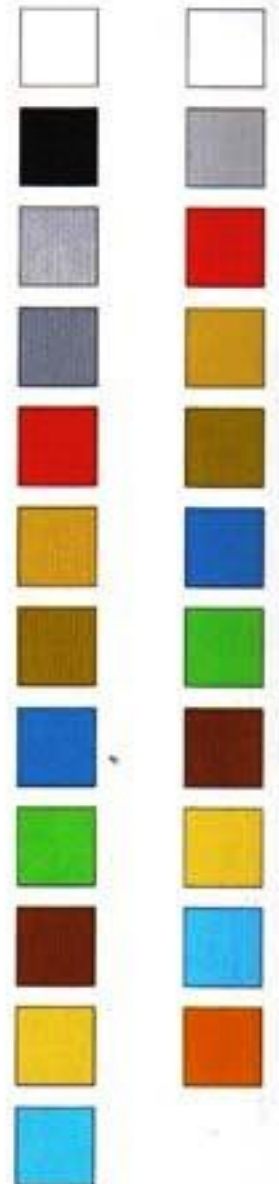PANEL TRANSFER GRID
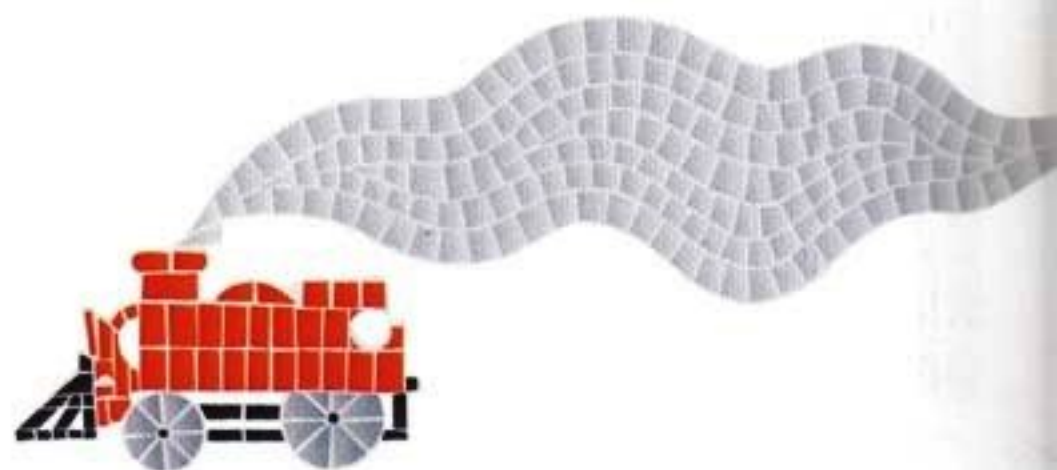
VARIATION: TECHNICOLOUR

COLOUR PALETTE

Main panel | Variation

TILE CUTTING AND PLACEMENT GUIDE

Colour variation
This variation is more fanciful, and uses a more technicolour palette of bright, primary colours in a cartoonish way.

MOSAIC 45: DRAGON

THIS FIERY DRAGON IS MORE A MYTHOLOGICAL
BEAST THAN A CUTE DISNEY CREATURE.
COMPLEMENTARY COLOURS MAKE THE GREEN
VERY LUMINOUS, WHILE THE PAISLEY PATTERN
BACKGROUND ADDS TO THE EXOTIC FEEL. ADD
DIAMANTÉ HIGHLIGHTS TO MAKE THE PICTURE
REALLY FLASH AND SPARKLE.

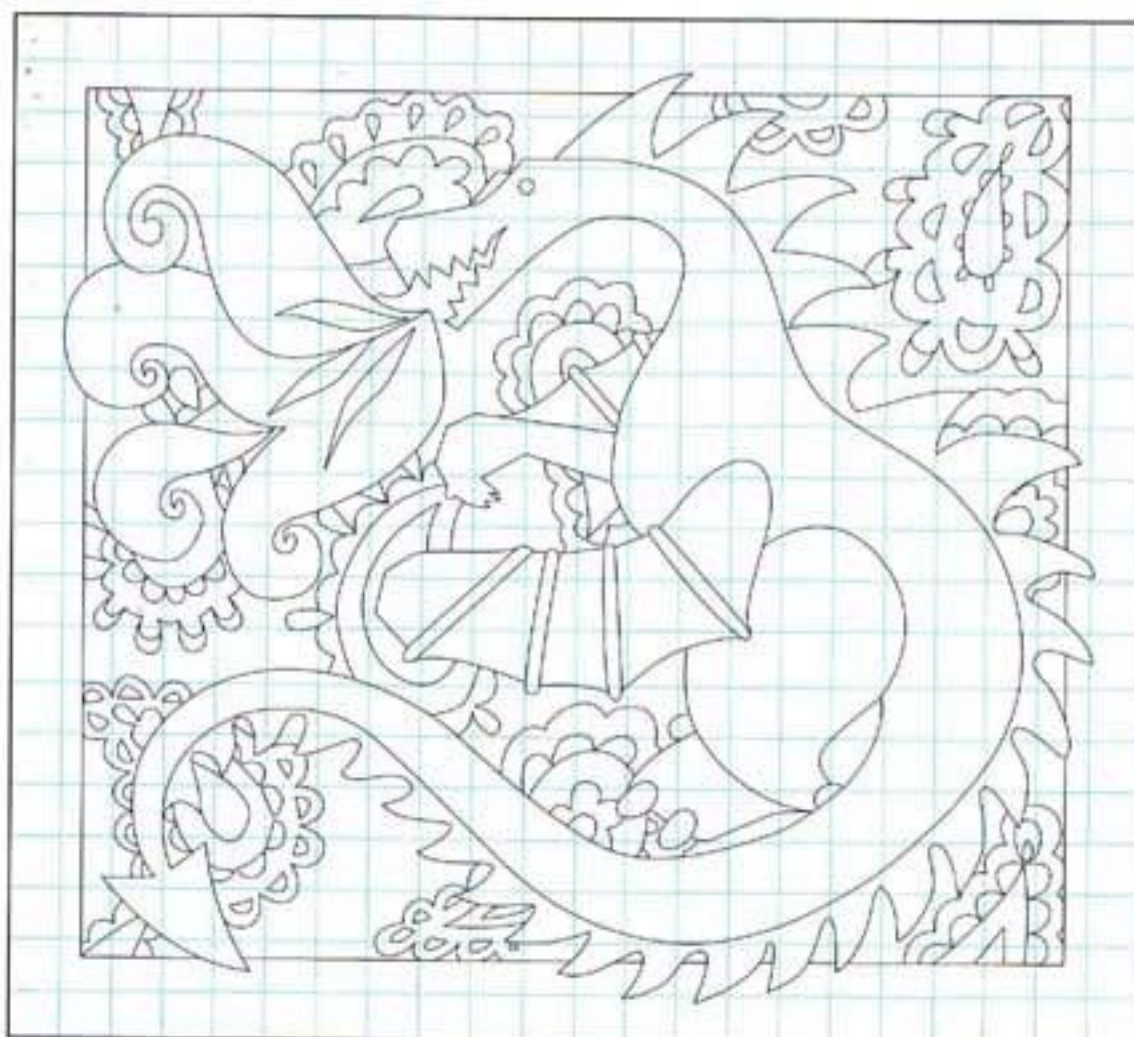ORDER OF WORK **KEY**

Skill level: 3

Materials

Vitreous tiles and diamanté decoration
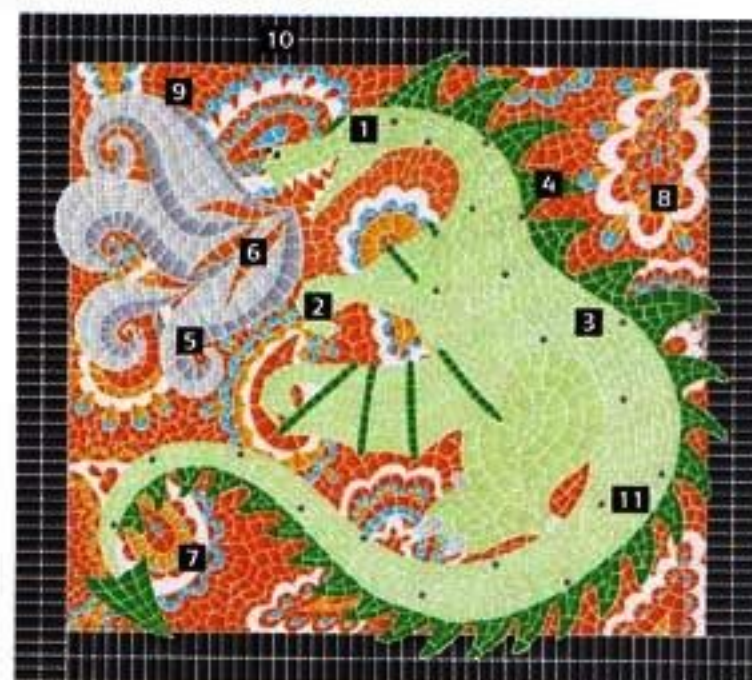Estimating tile quantities, **see page 11**

Suggested dimensions

To scale and transfer the design follow the
techniques described on pages 18–19.
Size of design: 51.5 x 57.5 cm (20¼ x 22⅝ in.).

PANEL TRANSFER GRID

Order of work

1 Start the dragon: create the glinting eye
with precisely cut shards of tile, then place
the teeth and nostrils.

2 Now tile the arms, wings and legs. Spend
time on the details of the hands and wings
to get a spiky, claw-like feel.

3 The bulk of the body has scales; work
from the top to create the sense of them
overlapping. Curve both the bottom and
tops of the tiles so that they fit together
with an even space left for grouting.

4 Finish the dragon by tiling the crest along
the back; again, start at the head. However
you choose to fill this area, make sure the
same fill is applied consistently.

5–6 Place the hot flames of the dragon's
breath, then the curls of smoke.

7–8 Now begin the paisley pattern of the
background, starting with each centre. The
semicircular details require tight dovetailing
to give a smooth effect.

9 Fill in the remaining, plain background
areas.

10 The frame surround is optional; if
you choose not to include it, then extend
the background pattern outwards to cover
this area.

11 When grouted, add tiny diamanté
details to highlight the dragon's eye
and body.

Colour variation
Using black for the
background
strengthens the green,
but adds a more
mysterious intensity.

VARIATION: INTENSE

COLOUR PALETTE

Main panel   Variation

TILE CUTTING AND PLACEMENT GUIDE

MOSAIC 46:
TUMBLING DUCKS

A BUSY DESIGN, IDEAL FOR THE NURSERY OR CHILDREN'S BEDROOM, WITH A CAST OF LOVABLE, FUNNY CHARACTERS. HERE A TRADITIONAL COLOURING BOOK PALETTE IS USED WITH A BLUE SKY AND YELLOW DUCKS.

Skill level: 1

Materials

Standard-size vitreous glass tiles with the option of stick-on, 'googly' eyes
Estimating tile quantities, **see page 11**

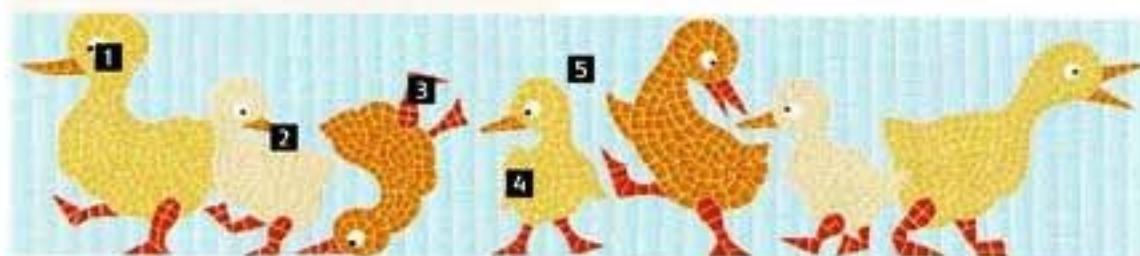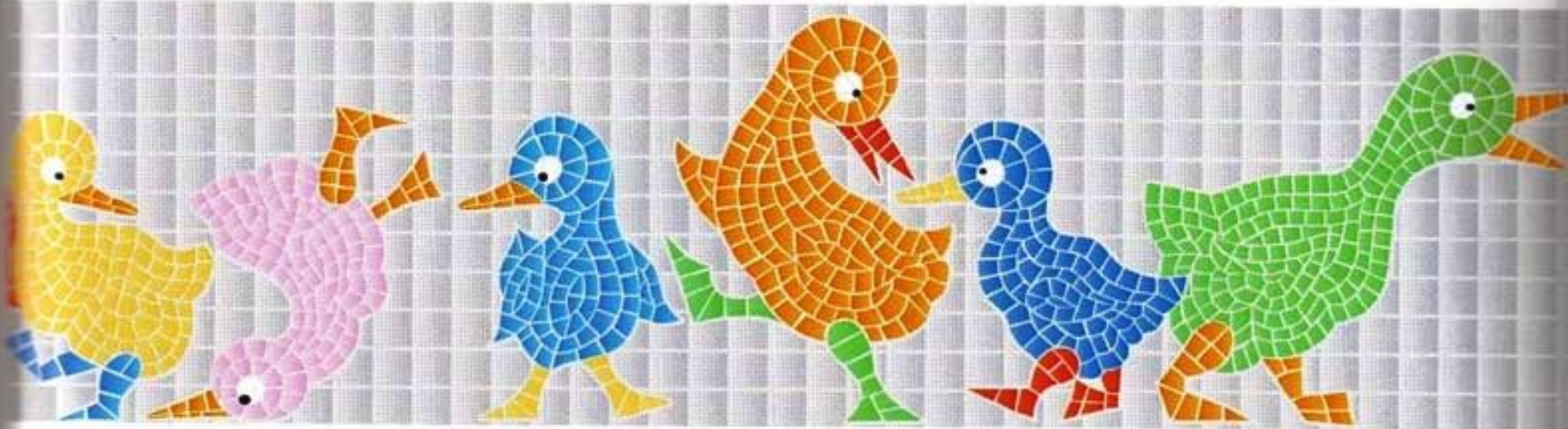**COLOUR PALETTE**

Main panel   Variation

Order of work

1 Start with the eyes: try to make each duck appear as though it is looking at its neighbour. (If using googly eyes, place a circular 'blank' tile the position of the eye, over which you can glue the eye later.)

2 Tile the beaks, laying the top and bottom sections separately.

3 Next place the feet.

4 Make the outline of the body of the ducks curvaceous by using small, nibbling cuts. This will create the softness of the downy feathers.

5 A simple square fill completes the background.
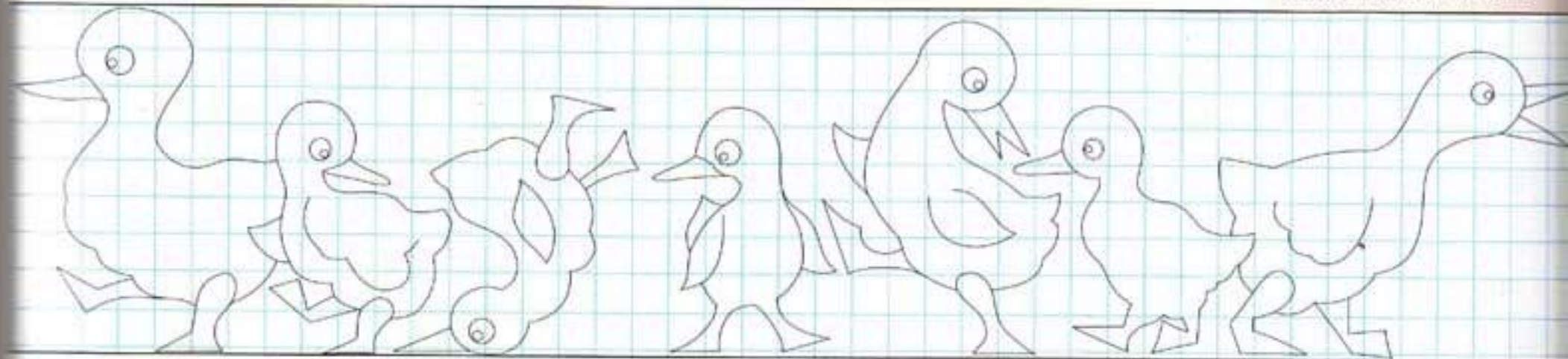
ORDER OF WORK KEY

Colour variation

An even more vibrant alternative
uses a boisterous rainbow palette.

PANEL TRANSFER GRID

Suggested dimensions

To scale and transfer the design follow the
techniques described on pages 18–19.
Size of design: 23 x 106 cm (9 x 41¾ in.).

TILE CUTTING AND PLACEMENT GUIDE

MOSAIC 47: FLOWER FAIRY

THIS IS A 'FLOWER CHILD' FAIRY WEARING
BELLBOTTOMS AND FLOWERS IN HER HAIR. USE
SOFTER-TONED, IRIDESCENT TILES TO GIVE
HER WINGS A TRANSLUCENT SHIMMER, OR,
ALTERNATIVELY, USE MIRROR GLASS. ADD
DIAMANTÉ STARS AFTER GROUTING THE
FINISHED PIECE TO ADD A TOUCH OF GLITTER.

Skill level: 3

Materials

Standard-size vitreous tiles, diamantés
Estimating tile quantities, **see page 11**

PANEL TRANSFER GRID

Order of work

1 Establish the strong centre-line of the design by carefully placing the eye and face; then move down to create the smooth curve of the upper torso.

2 Next complete the wings: fan the tiles outwards from the fairy's back to retain the web feel.

3 Next work on the leaf 'tutu'. Complete the left-hand leaf first, then work to the right, completing the larger leaves at the top. Next do the leaves that are partly masked by the upper layer.

4 Start with the heart and flower motifs on the bellbottoms, then tile in-between them.

5 The hair is central to the design. If you find doing so many small flowers difficult, then just make fewer, larger ones. The important thing is to cram this area so that it is bursting with flowers.

6 'Ground' the picture by carefully placing the grass along the bottom edge.

7–8 Now cut and place the toadstools (note the tiny pair of wings sticking out from behind the toadstool in the left-hand corner).

9–10 The two areas of background should be tiled with even, curved tile fills that follow the wavy outline.

11–12 Tile the branches of the trees first, then complete the foliage.

13 Place the stars: do the centres first, then the outline where there is one.
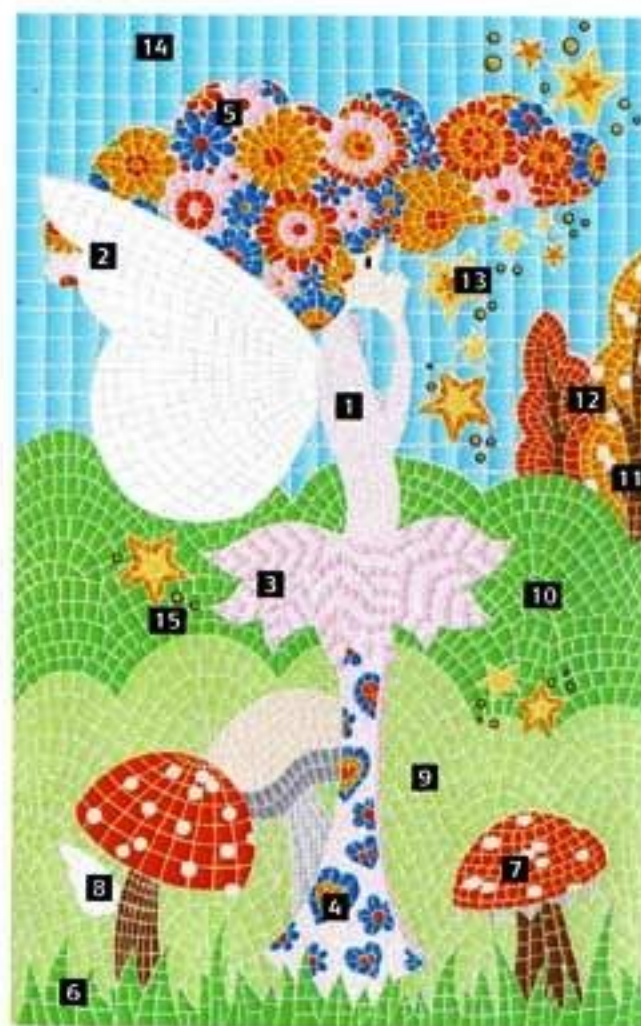
14 Finally, fill in the sky.

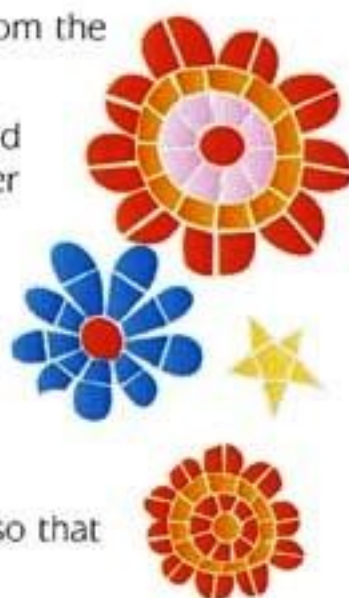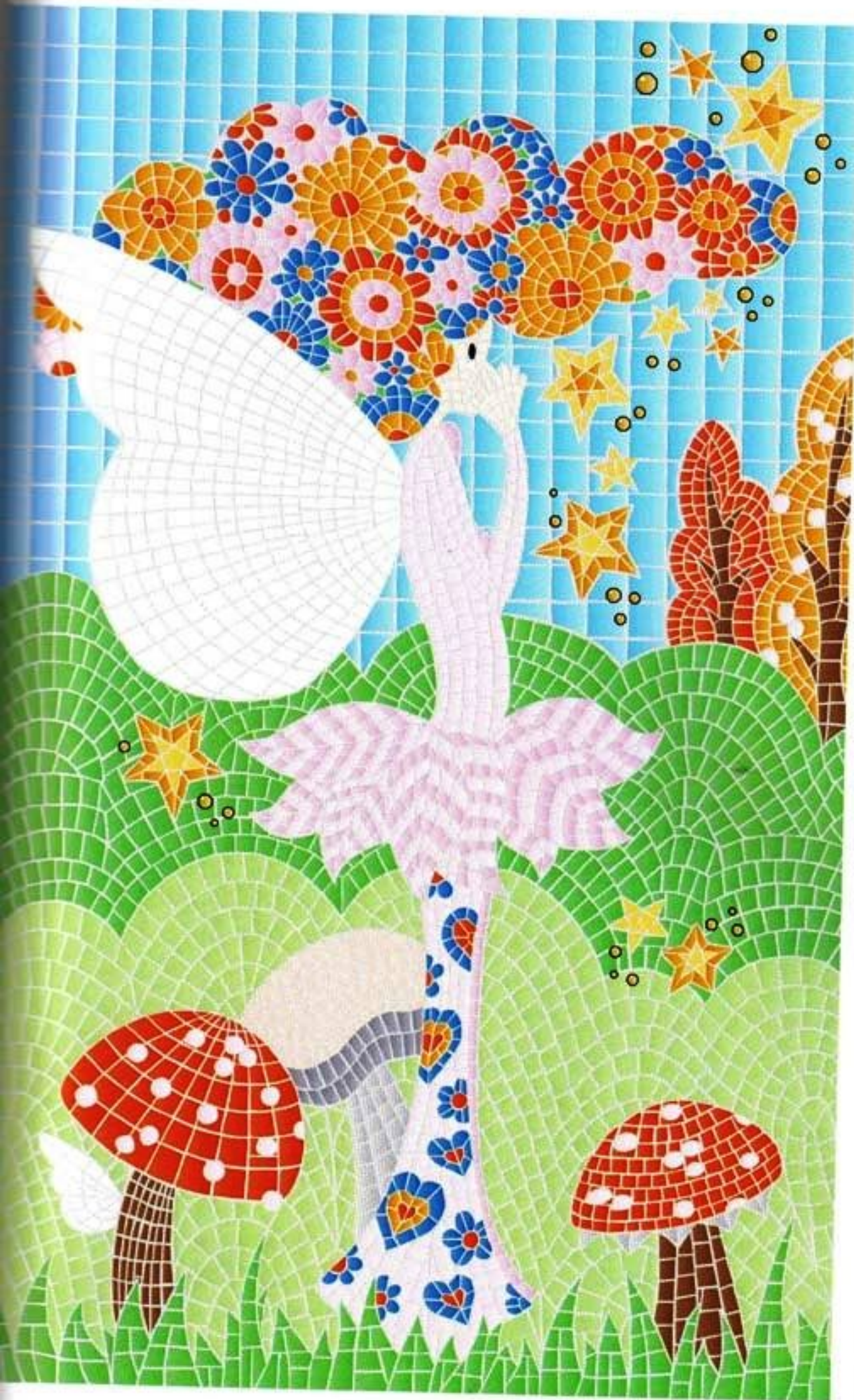**15** When grouted, add tiny diamanté details around the stars.

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 84 x 52.5 cm (33 x 20⅝ in.).

ORDER OF WORK **KEY**

COLOUR PALETTE

Main panel		Variation	

TILE CUTTING AND PLACEMENT GUIDE

Colour variation

This variation uses the same set of colours, but reverses them to make the fairy figure more leaf-like, while turning the background a hotter, 'psychedelic' pink.

VARIATION: PSYCHEDELIC

MOSAIC 48:
OWL AT THE WINDOW

A 'TROMPE-L'OEIL' PIECE, IN WHICH THE SHADOWING ON THE WINDOW
FRAME, AND THE OBJECTS IN FRONT OF IT, GIVE A 3-D EFFECT. THE HARVEST
MOON GLOWS BEHIND THE STYLIZED OWL WITH ITS BIG, SAUCER-LIKE EYES.
THE SPINES OF THE BOOKS ARRANGED ALONG THE WINDOW SILL COULD BE
PERSONALIZED WITH A CHILD'S NAME OR THE TITLE OF A FAVOURITE BOOK.

Skill level: **2**

Materials

Standard-size vitreous tiles
Estimating tile quantities,
see page 11

**ORDER OF WORK KEY**

PANEL TRANSFER GRID

Order of work

1 Start by tiling the books and
objects along the bottom of the
picture. Make them slightly overhang
the window sill to give a 3-D feel.
The ball is tricky: practise cutting
the tiles so that each segment
tapers smoothly.

2 With the toy train, begin with the
horizontal markings, then the body,
finally completing the wheels.

3 Now the window frame: the
lighter bulk first, then the darker
shade to create the surfaces in
shadow. In both cases make sure all
edges are laid absolutely straight.

4 Make the eyes of the owl circular
and 'larger than life'. Semi-circular
cuts provide the effect of feathers;
for the plumage work downwards
filling the wings, breast and tail.
Use angular cuts to create feet
and claws.

5 The tree trunk and branches are
given a faux wood-grain effect using
circular and flowing fills. Alternate
slightly different shades of brown to
heighten the effect.

6 The moon is oversized – try and
use pearlescent tiles of a very light
colour, rather than pure white tiles.
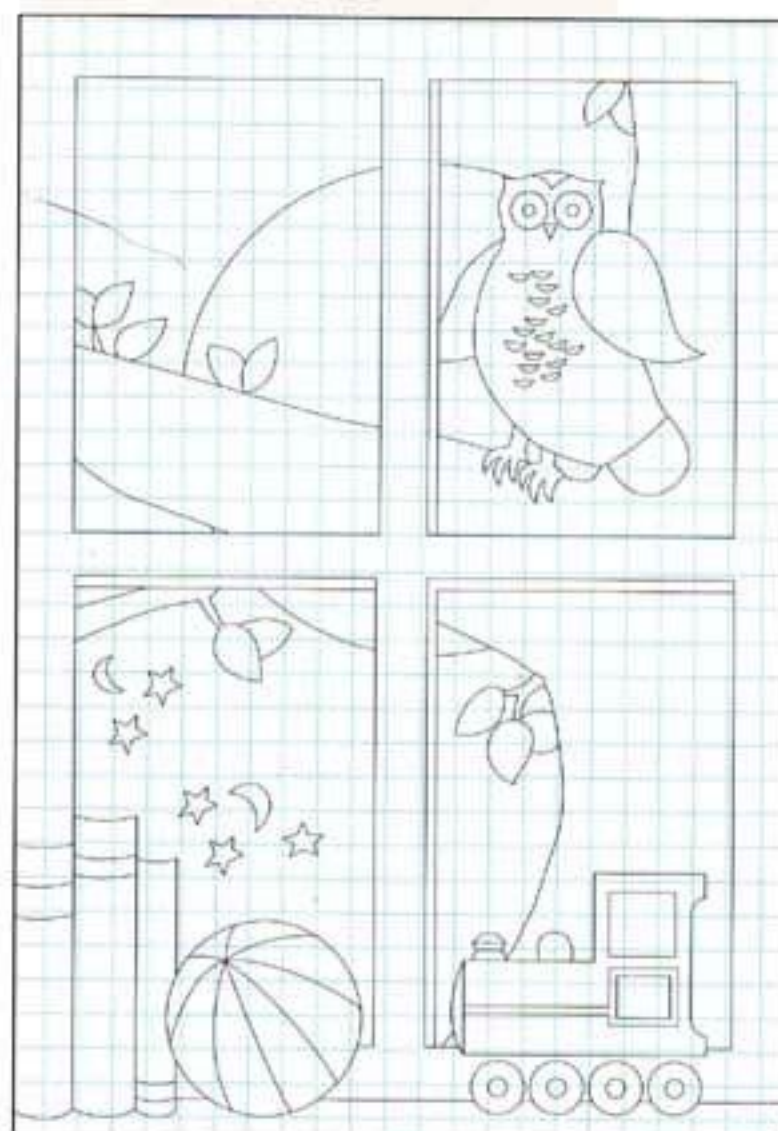
7 The stars and moons in the
bottom left-hand pane are meant to
be stickers placed there by a child;
keep the shapes simple and fill with
bright, flat colours.

8 Finish with the sky using an even
fill of the darkest-toned tiles.
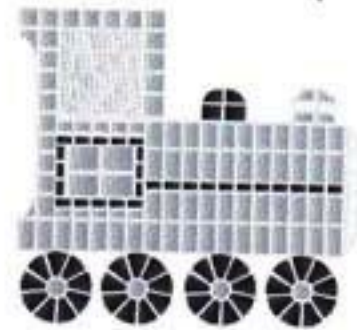
VARIATION: MOONLIT

Colour variation

This variation extravagantly makes use of gold tiles to give the ghostly luminescence of moonlight.

Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 84 x 59 cm (33 x 23¼ in.).

TILE CUTTING AND PLACEMENT GUIDE

COLOUR PALETTE

Main panel   Variation

MOSAIC 49: ANIMAL PANEL

THIS IS ANOTHER 'STYLIZED' RATHER THAN NATURALISTIC PIECE, CONSISTING OF SIMPLE, INDIVIDUAL PANELS. EACH CONTAINS A TEASING GLIMPSE OF AN ANIMAL. YOU COULD REARRANGE THEIR ORDER OR EXPERIMENT WITH DIFFERENT BACKGROUND COLOURS AND FILLS.

Skill level: 2

Materials

Standard-size vitreous tiles
Estimating tile quantities,
see page 11

PANEL TRANSFER GRID
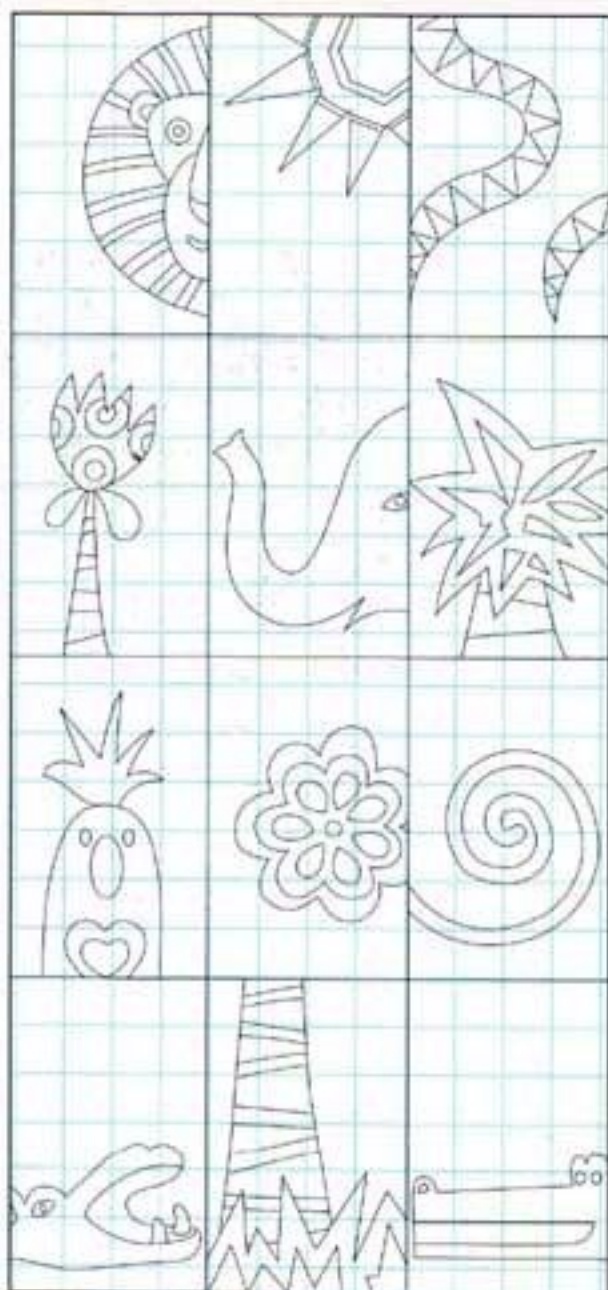
Suggested dimensions

To scale and transfer the design follow the techniques described on pages 18–19. Size of design: 64.5 x 31 cm (25½ x 12¼ in.).

ORDER OF WORK KEY

Order of work

Work through each panel one at a time, starting at the top left. If you rearrange the panels, you will need to follow the instructions below in a different order.

1 Lion: place the stripes of the mane along with the eyes, then fill from the centre of the face outwards, finishing with the flat background.

2 Sun: fill the centre of the sun as a flat fill, then lay the surrounding tiles as an outline, before cutting and placing the triangular shards. Again finish with the background.

3 Snakeskin: pre-cut simple triangles in two colours then lay them alternately. Rearrange or nibble the tiles to make narrower triangles so that the snakes curve smoothly.

4 Flower head: cut and place the circular shapes, then fill around with the bright red tiles. The two leaves are symmetrical, pendant shapes. Finally, complete the stem working downwards from the flower, tapering tiles in alternate colours.

5 Elephant: place the eye then fill the head in rows that follow the curves of the outline.

6 Palm tree: draw the outline of the leaves carefully, then accurately fill in the central, yellow areas. Use tile pieces of the same width to complete the surrounding green areas. Again, use alternating bands of colour for the trunk.

7 Lovebird: draw a vertical centre-line and measure from this with a ruler to place the features and markings of the bird exactly to ensure that they are symmetrical.

8 Pomegranate flower: place the motif slightly off-centre, and clip the right-hand edge away to provide interest. Work from the centre outwards.

9 Monkey tail: draw the spiral with a thick pencil – it may take several tries to get it exactly right – then use small, square-shaped bits of tile working out from the centre. It helps to taper the edges of the tiles so they fit together to form a curve but with an even space for grout in between each one.

10 Hippo: similar approach to the elephant, but complete the teeth and mouth before the grey fill of the head.

11 Palm tree trunk: keep the shapes sharp and exaggerate the bands on the trunk by using a vivid colour. Place the coloured bands at slightly discordant angles.

12 Crocodile: place simple alternating triangles of white tiles to create the teeth, then use the same white to surround the dark, beady circles of the eyes. For the vibrant green skin, keep the background bright and avoid too dark a tone.

COLOUR PALETTE

Main panel	Variation

Colour variation

This vibrant alternative uses a bright palette of warm background colours.

VARIATION: WARM PALETTE

TILE CUTTING AND PLACEMENT GUIDE

MOSAIC 50: ELEPHANT FAMILY

THIS FUN FAMILY OF ELEPHANTS WORKS WELL IN A CHILDREN'S PLAYROOM OR NURSERY. THE DESIGN LENDS ITSELF TO A VIBRANT OR QUIRKY COLOUR PALETTE. EXPERIMENT BY SWAPPING THE PATTERNS ON THE ELEPHANTS AROUND, OR SIMPLIFYING THEM FURTHER, AS IN THE PINK ELEPHANT.

COLOUR PALETTE

Main panel   Variation

Skill level: **4**

Materials

Standard-size vitreous tiles
Estimating tile quantities, **see page 11**
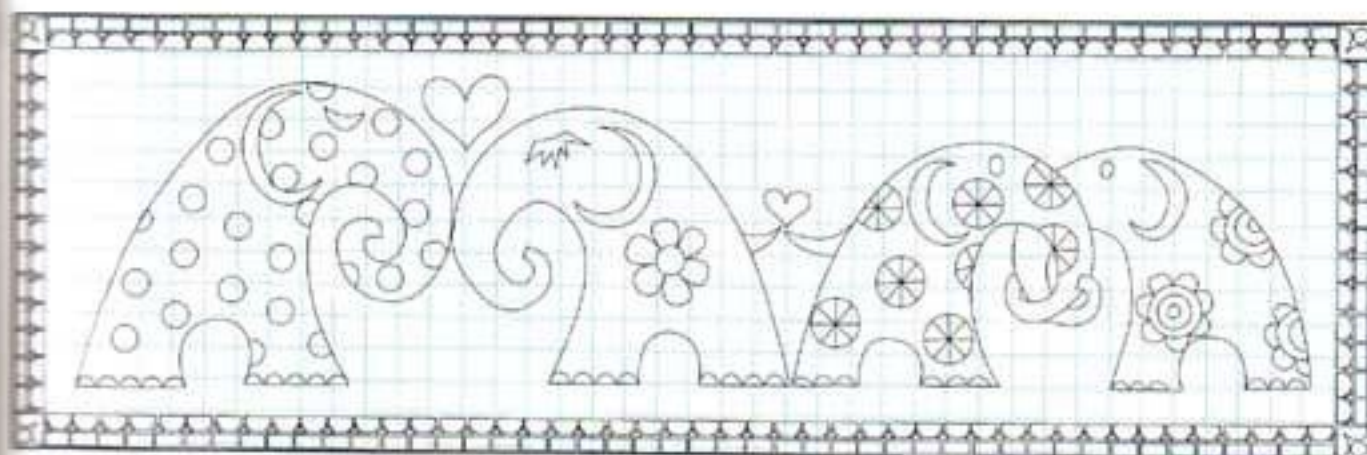
TILE CUTTING AND PLACEMENT GUIDE

VARIATION: NOCTURNAL

Colour variation

This grey-scale version gives a moodier, nocturnal feel, but retains the humour of the piece. Find the deepest, jet black tiles to really surround the figures, and for the lighter tones use tiles with a hint of colour or pearlescent finish to give a moonlight sheen.
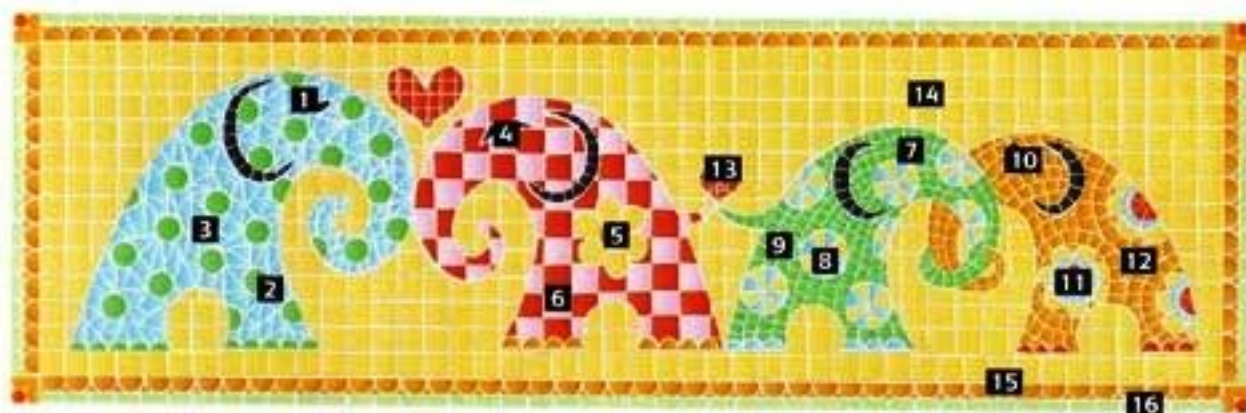
PANEL TRANSFER GRID

Suggested dimensions

To scale and transfer the design
follow the techniques described on
pages 18–19. Size of design:
28 x 91 cm (11 x 35¾ in.).

Simplify the design

You could simplify any part
of this design by using
plain fills for the elephants,
or enlarging a single motif
to fill the whole body.

ORDER OF WORK **KEY**

Order of work

1 Start with the first elephant by
placing the curve of the ear and
carefully positioning the eye.

2 Cut the polka dots from a single
tile and place them. Next, do the
toenails, also made from cut circles,
but split in half.

3 Fill the elephant's body with a
crackle pattern of randomly cut tiles.

4 Move on to the second elephant,
starting with the eyelashes and the
ear – take time to get these precise
shapes exact.

5 The circular centre of the flower is
cut from one tile. The petals are also
cut as circles, but with one edge
snipped off.

6 Complete the body
of the second elephant
with a simple
chequerboard fill.

7 Now do the next
elephant, again eyes
and ears first.

8 The large circles are
made up of eight triangular
segments. Now do the
toenails as before.

9 The tile fill for this elephant
follows the curve of the body: use
smaller pieces, cutting whole tiles
into quarters as your starting point.

10 The final elephant! Again ears
and eyes first.

11 The flowers are made up of a
small, central circular tile surrounded
by segments.

12 The tile fill for the final elephant
flows around the flowers.

13 The heart provides a focus to the
intertwining tails.

14 A chequerboard infill provides
the bulk of the background.

15 The semicircles of the inner
border echo the elephants' toenails.

16 Lastly, make an outer border of
rectangular tiles, with decorative
corners if you wish.

SUPPLIERS

CREDITS

UK

Edgar Udney & Co Ltd
The Mosaic Centre
314 Balham High Road
London SW17 7AA
Tel: 020 8767 8181

Focus Ceramics
Unit 4 Hamm Moor Lane
Weybridge Trading Estate
Weybridge
Surrey KT15 2SD
Tel: 01932 854881
www.focusceramics.com

Mosaic Workshop
Unit B
443–449 Holloway Road
London N7 6LJ
Tel: 020 7272 2446
www.mosaicworkshop.com

Reed Harris Ltd
Riverside House
27 Carnwath Road
London SW6 6JE
Tel.: 020 7736 7511
www.reed-harris.co.uk

Tower Ceramics
91 Parkway
Camden Town
London NW1 9PP
Tel: 020 7485 7192
www.towerceramics.co.uk

AUSTRALIA

Flat Earth TileWorks
4 Forth Street
Kempsey, NSW 2440
Tel: 02 6562 8327
www.midcoast.com.au/~vanz/

Metric Tile
38–42 Westall Road
Springvale, VIC 3171
Tel: 03 9547 7633
www.infotile.com.au/metrictile

Mosaria
311 Colburn Ave
Victoria Point, QLD 4165
Tel: 07 3207 6380
www.mosaria.com

50 MOSAIC MURALS

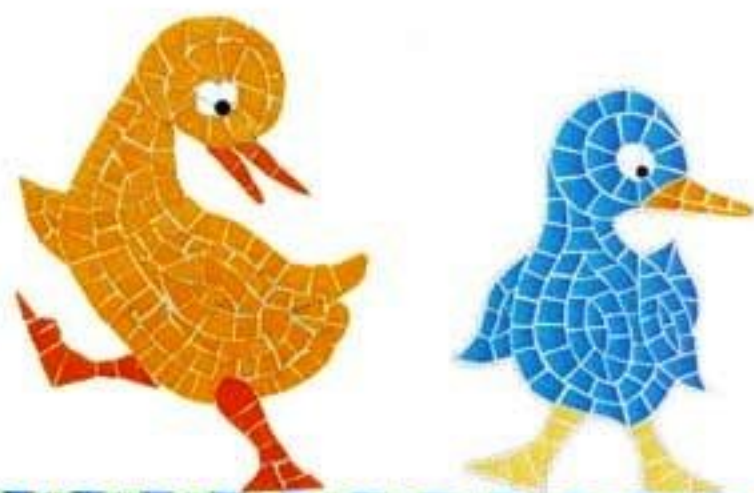**Choose from 50 unique mosaic murals in a range of styles and sizes to create a stunning permanent feature or a moveable picture panel. Organized into sections tailored to different areas of the home, this book makes it easy to find the right project.**

- Each design includes a recipe of materials, a detailed template and clear instruction in the order of work, while mosaic diagrams show the size and positioning of tile pieces and give an alternative colour variation.

- Create magical nursery murals with dragons, jungles and fairies; bathroom panels depicting refreshing ocean scenes; trompe l'oeil scenes for the kitchen and fabulous floral patterns for the living room.

- Core techniques are clearly demonstrated, from scaling and transferring designs to cutting tiles, applying grout and using exciting materials such as pebbles, shells, diamantés and even broken crockery.

- Mosaics of every shape and size are featured, including three specially designed panoramic murals displayed on full colour fold-out flaps.

Teresa Mills is a graduate artist who has worked in mosaic media and painted ceramics for a number of years. As well as producing mosaic artworks for sale and exhibition, Teresa has undertaken a number of individual commissions and her work has been sold worldwide. She has been an artist-in-residence at a primary school and undertaken mosaic projects with children of different ages, recently completing two panels containing mosaic pictures by nearly 300 children. She is the author of *Mosaic Basics* and *The Mosaic Artist's Bible*.